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ABSTRACT

Presented are approximately 25 instructional units in which learning about music is adapted for use in special education. Each unit contains a general educational goal, a series for behavior objectives designed to achieve the goal, and a number of learning experiences and accompanying resources intended to help children with particular types of handicaps experience music for purposes of learning about music itself, meeting certain physical, emotional, or psychological needs, and/or motivating and providing alternate ways of learning in other subject areas such as language arts. The learning experience section of each unit generally contains explicit, practical guidelines for the instructor to follow. Instructional units are provided for the following disability areas: emotionally disturbed, learning disabilities, brain injured, educable mentally retarded, trainable mentally retarded, communication disorders, blind, visually impaired, deaf and severely hard of hearing, and multiply handicapped. The instructional units are said to result from a conference on the role of music in the special education of handicapped children. (CB)

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CONFERENCE

The Role of

MUSIC in the

Special Education

Handicapped Child

THE UNIVERSITY OF THE STATE OF NEW YORK / THE STATE EDUCATION DEPARTMENT
DIVISION FOR HANDICAPPED CHILDREN- DIVISION OF THE HUMANITIES AND THE ARTS
ALBANY, NEW YORK 12224

CONFERENCE

Role of
MUSIC in the
Special Education of
Handicapped Children

PROCEEDINGS

CONFERENCE PLANNING COMMITTEE

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The Role of
MUSIC
in the Special
Education
of Handicapped
Children *April 5 & 6, 1971*

Special Studies

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Role of
MUSIC
in Special
Education
for Handicapped
Children

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION

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April 5 & 6, 1971 • S. U. N. Y. • Campus Center
• Albany, New York

Special Studies Institute Funded Through Section 301 P.L. 85-926, as amended U.S. Office of Education

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Division for Handicapped Children
Division of the Humanities and the Arts

We are not simply in the business of teaching music for music's sake; we are using music as a tool, as a catalyst, as a helping agent.

A music program can, in fact, facilitate and contribute to the total learning, the total adjustment, the total habilitation of the child.

— Kenneth Medema
Director of Music and Creative Art Therapies
Essex County Hospital Center

Monday, April 5, 1971

8:30 - 9:30 a.m.

Registration and Sign-up for "How-To-Sessions" - Main Lounge

Conference Host - Dr. Nathan Gottschalk, Chairman, Music Department, SUNY Albany

- A continuous showing of films relevant to special education and music is scheduled in Room 220 during conference hours.
- The Special Education Instructional Materials Center, Room 120, 55 Elk Street, will hold an open house on both days of the conference, from 8:30 a.m. to 4:30 p.m.
- Commercial exhibits - displayed during conference hours - Lounge

9:30 a.m.

Conference Opening Session - Ballroom

Welcome - Dr. A. Theodore Tellstrom, Chief, Bureau of Music Education

Conference Overview - John A. Quatraro, Associate, Bureau of Music Education

Introduction of Speaker - Dr. Zelda Kaye, Chief, Bureau of Special Programs for the Handicapped

Opening Address - "Perspectives on the Education of Children with Special Needs"

Dr. Burton Blatt, Director, Division of Special Education and Rehabilitation, Syracuse University

10:45 - 12:00 Noon

Session I

VISUALLY IMPAIRED - Room 315

- "Music Resources for the Blind"

Mary Mylecraine, Music Reference Librarian, Division for the Blind and Physically Handicapped, United States Library of Congress, Washington, D. C.

- "Recorded Aid for Braille Music"

Kenneth Medema, Director of Music and Creative Art Therapies, Essex County Hospital Center, Cedar Grove, New Jersey

Chairman: Charles J. Trupia, Associate, Bureau of Music Education

MENTALLY RETARDED - Ballroom

- "Music Can Teach the Exceptional Child"

Drs. Herbert and Gail Levin, Music Specialists for Special Education, with a student demonstration group from Albany-Schenectady-Schoharie Counties BOCES

Chairman: Eugene J. Cunningham, Associate, Bureau of Music Education

EMOTIONALLY HANDICAPPED — Assembly Hall

- "Music Means Movement — Creative Rhythms and Dance in Special Education"

Mrs. Elizabeth Polk, Dance Therapist, Long Island City, New York

Chairman: Sona Nocera, Associate Professor, Crane Department of Music, State University College, Potsdam, New York

12:00 — 1:30 p.m.

Lunch — Dutch Treat in Patroon Room or Cafeteria — Campus Center

Chairman: Richard Feldman, Project Director

1:30 — 2:45 p.m.

Session II

EMOTIONALLY HANDICAPPED — Assembly Hall

- "Group Activities in Music for the Emotionally Handicapped Child"

Mrs. Grace Nash, Music Specialist, Consultant and Publisher, Scottsdale, Arizona

Chairman: Charles Matkowski, Supervisor, Division for Handicapped Children

HEARING IMPAIRED — Room 315

- "Rhythmics Program for the Deaf"

Sister Rose Marie Brick, St. Mary's School for the Deaf, Buffalo, New York

Chairman: Bebe Bernstein, Supervisor, Bureau for Children with Retarded Mental Development, New York City

MENTALLY RETARDED — Ballroom

- "Practical Applications of Music for the Development of Learning Abilities and Basic Communication Skills in Children with Mental, Physical, and Emotional Deviations"

Dr. Richard Weber, Professor of Music, Trenton State College, Trenton, New Jersey, with a student demonstration group from Albany-Schenectady-Schoharie Counties BOCES

Chairman: Conrad Hecht, Director of Special Education, Massapequa Public Schools, Massapequa, New York

2:45 — 4:00 p.m.

Session III

"How-To-Sessions" — An exchange of ideas. Small group sessions designed to develop instructional units for music in special education. Special interest group sign-up during registration.

4:00 — 7:30 p.m.

Leisure Time and Dinner

8:00 p.m.

Session IV — Ballroom

Musical Program and Demonstration

— Clinic Concert

Students from the New York State School for the Blind at Batavia — John E. Grapka, Director of Music; Muriel K. Mooney, Henry A. Emmans, and Janet D. Fryling, Instructors

— "Androcles and the Lion," by Aurand Harris (adapted by Dorothy Dodd)

Students from St. Francis de Sales School for the Deaf in Brooklyn, directed by Dr. Dorothy Dodd, with the assistance of Sister Mary Cleary and Sister Mary Ann Robertson

Chairman: Richard Feldman, Project Director

Tuesday, April 6, 1971

9:15 — 10:30 a.m.

Session V

VISUALLY IMPAIRED — Room 315

— "Braille Music Reading"

Mrs. Muriel K. Mooney, Instructor of Music, New York State School for the Blind, Batavia, New York, with a student demonstration group from the New York State School for the Blind at Batavia

Chairman: Samuel Bozzella, Supervisor of Music, Bethlehem Central Schools, Delmar, New York

MENTALLY RETARDED — Ballroom

— "The Adaptability of Conventional Instructional Approaches in Music to Special Education Needs"

Mrs. Alleen L. Fraser, Rochester City School District, Rochester, New York

Chairman: Priscilla Ehrlich, Advisor, Education Development Center, Newton, Massachusetts

HEARING IMPAIRED — Assembly Room

— "Programs in Dance and Choral Recitation for the Deaf"

Mrs. Blanche D. Baldwin, Teacher of Speech and Rhythm, and Mrs. Beverly Sacco, Teacher of Rhythm and Accompanist, Rochester School for the Deaf, Rochester, New York, with a student demonstration group

from the Rochester School for the Deaf

Chairman: Leonard Zwick, Principal, Rochester School for the Deaf

10:30 - 11:45 a.m.

Session VI

SEVERELY MULTIPLE HANDICAPPED - Assembly Hall

- "Musical Experiences for the Severely Multiple Handicapped Child"

Carol A. Matteson, Music Therapist, School of Special Education, Crotched Mountain Rehabilitation Center, Greenfield, New Hampshire

Chairman: Robert Fischer, Project Director, SEIMC for Rockland County, New York

EMOTIONALLY DISTURBED AND BRAIN INJURED - Ballroom

- "Music Makes Me Move - Reaching the Emotionally Disturbed and Brain Injured Child"

Ruth Christiansen, BOCES, Third Supervisory District of Suffolk County, Dix Hills, New York, with a student demonstration group from BOCES, Third Supervisory District of Suffolk County

Chairman: Theodore Kurtz, Associate, Division for Handicapped Children

COMMUNICATION DISORDERS - Room 315

- "Music as Therapy for Children with Communication Disorders"

Mrs. Theoda Vera Moretti, Music Therapist and Director of Music, W.E. Fernald State School, Waverly, Massachusetts

Chairman: Mary English, Professor of Music and Coordinator of Vocal Music Education, State University College at Potsdam

11:45 - 1:15 p.m.

Lunch - Dutch Treat in Patroon Room or Cafeteria - Campus Center

Chairman: Richard Feldman, Project Director

1:15 - 2:30 p.m.

Concluding Session - Ballroom

- "Music in Special Education" - An Overview

Dialogue - Conference Consultants with Audience Reaction

Moderator - Sona Nocera, Associate Professor of Music, State University College, Potsdam, New York

Chairman: John A. Quatraro, Associate, Bureau of Music Education

Foreword

One of the chief characteristics of education in New York State has been the effort to guarantee to every child the opportunity for an education of the highest quality that will enable him to become "all he is capable of being."

The aim is noble, but its full realization — especially for the handicapped child — has yet to be achieved. To a large extent, progress has been hindered by inadequate preparation of teachers and a dearth of readily available resources. In music, for example, relatively few teachers are equipped with expertise both in the subject and in the needs and capabilities of handicapped children. As a result, the special education teacher is often faced with teaching a subject in which his knowledge is limited, and/or the music teacher must modify his work to accommodate learning patterns and modes of expression that are sometimes quite different from those he observes in his regular classes. The experience is a growing one for both; but it is also difficult, and there is little by way of supportive material to help.

On April 5-6, 1971, the State Education Department moved to resolve the problem. Cosponsored by the Division for Handicapped Children and the Division of the Humanities and the Arts, the first Statewide conference on The Role of Music in the Special Education of Handicapped Children brought together teams of music teachers and department heads, and special education teachers and administrators, to work with nationally recognized consultants in music and special education. Nearly a year was spent in preparation. Each consultant was asked to develop a few instructional units according to a model designed in the Bureau of Secondary Curriculum Development and adapted for music in special education by Associate Professor Sona Nocera of the Crane Department of Music, State University College at Potsdam, New York. As indicated on the following pages, each of these units includes a general goal, a series of behavioral objectives designed to achieve the goal, and a number of learning experiences and accompanying resources intended to help children with particular types of handicaps to experience music for the purpose of:

- Learning about music *per se*;
- Meeting specific physical, emotional, or psychological needs, and/or
- Motivating and providing alternative ways of learning in other subject areas (e.g., the language arts).

Every participant received a set of units for each of the meetings he attended; observed a lecture-demonstration of at

least one of the items in the set (in many cases with on-the-scene student groups); had an opportunity to question the consultants both during their presentations and later in special workshop sessions; and left the conference with tangible materials and the beginnings of a team effort to implement effective programs for music in the special education of handicapped children in his own school or district.

The conference was conceived and developed by John A. Quatraro, Bureau of Music Education, with continued support from Zelda Kaye, chief of the Bureau of Special Programs for the Handicapped, and particular assistance from Eugene J. Cunningham and Charles J. Trupia, associates in the Bureau of Music Education. Richard Feldman of Bethlehem Central High School was the project director; and Nathan Gottschalk, chairman of the Music Department, State University of New York at Albany, served as host. The report of the conference proceedings was prepared for publication by Rita A. Sator, Bureau of Secondary Curriculum Development, and is available without charge from the Publications Distribution Unit, State Education Department, Albany, New York 12224.

Raphael F. Simches
Assistant Director,
Division for Handicapped Children

Vivienne N. Anderson
Director,
Division of the Humanities and the Arts

Table of Contents

	Page
CONFERENCE PROGRAM -----	iii
FOREWORD -----	vii
TABLE OF CONTENTS -----	ix
INSTRUCTIONAL UNITS FOR MUSIC IN THE SPECIAL EDUCATION OF HANDICAPPED CHILDREN -----	1
EMOTIONALLY DISTURBED, LEARNING DISABILITIES, BRAIN INJURED -----	3
Ruth Christiansen — BOCES, Third Supervisory District of Suffolk County, Dix Hills, New York	
EMOTIONALLY DISTURBED, LEARNING DISABILITIES -----	9
Elizabeth Polk — Dance Therapist, Long Island City, New York	
EMOTIONALLY DISTURBED -----	19
Grace Nash — Music Specialist, Consultant, and Publisher; Scottsdale, Arizona	
EDUCABLE MENTALLY RETARDED, TRAINABLE MENTALLY RETARDED -----	25
Herbert and Gail Levin — Music Specialists for Special Education, Philadelphia, Pennsylvania	
EDUCABLE MENTALLY RETARDED -----	31
Alleen L. Fraser — Rochester City School District, Rochester, New York	
EDUCABLE MENTALLY RETARDED -----	43
Richard Weber — Professor of Music, Trenton State College, Trenton, New Jersey	
COMMUNICATION DISORDERS -----	47
Vera Moretti — Music Therapist and Director of Music, W. E. Fernald State School, Waverly, Massachusetts	
BLIND -----	49
Muriel K. Mooney — Instructor of Music, New York State School for the Blind, Batavia, New York	

VISUALLY IMPAIRED -----	51
Kenneth Medema — Director of Music and Creative Art Therapies, Essex County Hospital Center	
VISUALLY IMPAIRED -----	59
Henry A. Emmans — Instructor of Music, New York State School for the Blind, Batavia, New York	
VISUALLY IMPAIRED -----	61
Janet D. Fryling — Instructor of Music, New York State School for the Blind, Batavia, New York	
VISUALLY IMPAIRED -----	63
John E. Grapka — Director of Music, New York State School for the Blind, Batavia, New York	
DEAF AND SEVERELY HARD OF HEARING -----	67
Sister Rose Marie Brick — St. Mary's School for the Deaf, Buffalo, New York	
DEAF -----	73
Blanche D. Baldwin — Teacher of Speech and Rhythm, Rochester School for the Deaf, Rochester, New York	
MULTIPLE HANDICAPPED -----	81
Carol A. Matteson — Music Therapist, Crotched Mountain School of Special Education, Greenfield, New Hampshire	
CONFERENCE EVALUATION -----	87
EVALUATION FORM -----	89
EVALUATION REPORT -----	91
CONFERENCE PARTICIPANTS -----	97

Instructional Units for Music
in the Special Education
of Handicapped Children

The instructional units included herein were prepared pursuant to a consultant appointment with the Division for Handicapped Children, New York State Education Department. Consultants preparing such units under Department sponsorship were encouraged to express their professional judgments freely in the conduct of the conference. Points of view or opinions stated do not, therefore, necessarily represent official State Education Department position or policy.

Ruth Christiansen
 BOCES - Third Supervisory District of
 Suffolk County
 Dix Hills, New York

Emotionally Disturbed
 Learning Disabilities
 Primary
 Intermediate
 Brain Injured
 Primary
 Intermediate
 Advanced

Goal: Enhancement of self-image

Objective	Learning Experience	Resource
The student demonstrates a knowledge of the names of the violin strings.	Have the children sing, "This is Daddy G; This is Mama D; This is Brother A; and This is Sister E."	A violin for each child
The student demonstrates the ability to pluck the strings of a violin.	Have each child place his violin on "the shelf made just for violinists" (the collarbone or clavicle) and then pluck each string four times, doubling on the E.	
The student demonstrates correct bow position.	Have the children memorize and sing a "bowing commercial" such as the following: "Bend your thumb, Curve your pinky, Let your fingers fall — Cha! Cha! Cha!"	
The student demonstrates the ability to do legato or "smooth bow" bowing.	Have the children run through open string drills. Then have them play smooth bow on AE, creating their first double stop. Involve the children in an immediate esthetic experience by accompanying their efforts with a piano rendition of "Irish Jig." Have the children play smooth bow on one violin string. Then play any familiar round at the same time and they will follow.	"Irish Jig"
The student demonstrates the ability to do staccato bowing on "stop bow."	Have the children play open string cycles, using "stop bow." Then have them play stop bow on the G string alone while you accompany them on the piano with "The Syncopated Clock." Finally, teach them stop bow and tremolo on open G, accompanying their efforts with "Spook Song" on the piano.	"The Syncopated Clock" "Spook Song"

Objective	Learning Experience	Resource
The student demonstrates the ability to do spiccato or "bouncy bow" bowing.	• Have the children play open string cycles, using spiccato bowing. Then have them play "bouncy bow" on the D string while one of their classmates plays d minor third on the piano.	The <i>allegro</i> from Monti's <i>Csardas</i>
The student demonstrates the ability to play the "first finger."	• Have the children sing "I can play my violin just as well as teacher can," and then sing and play at the same time.	
The student demonstrates the ability to play "all fingers."	• Have the children sing "Going up and coming down," and then sing and play simultaneously.	
The student demonstrates the ability to play a major scale.	• Involve the children in a rote reading exercise such as the following: AAAA 1111 2222 3333 EEEE 1111 2222 3333	

Ruth Christiansen
 BOCES - Third Supervisory District of
 Suffolk County
 Dix Hills, New York

Emotionally Disturbed
 Brain Injured
 Primary
 Intermediate
 Learning Disabilities
 Primary
 Intermediate
 Advanced

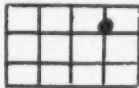
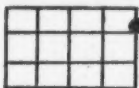
Goal: Reinforcement of perceptual motor skills (directionality)

Objective	Learning Experience	Resource
The student demonstrates the ability to maintain a basic beat by alternating left and right strokes.	• Begin basic rhythm patterns by focusing the children's attention on left and right. Make sure that they begin each pattern with a left stroke.	"The Bridge on the River Kwai," "The Caisson Song," "Anchors Aweigh," and "The Marines Hymn"
The student demonstrates the ability to play "street beats."	• Demonstrate Street Beat #1 and ask the children to imitate your performance. • Demonstrate Street Beat #2 in the same manner, and then have the children sing a song like the following as they work on directional drills: "I play my drum with my right, right, right; I make a sound which is out of sight." • Demonstrate Street Beat #3 in the same manner, and then have the children play all three street beats, followed by a roll-off. A selected group of children might perform to a selection such as "On Wisconsin."	Rhythm instruments such as parade drums, bongo drums, etc. and rhythmic patterns with which the children can easily cope "On Wisconsin"
The student demonstrates the ability to imitate rhythmic patterns.	• Have the children listen and respond to music with different rhythmic patterns (e.g., waltzes, marches, Latin American dance music, jazz selections). Then have them accompany the recordings with rhythm patterns played on a variety of musical instruments.	Recorded music in a variety of rhythmic patterns
The student demonstrates the ability to create his own rhythmic patterns.	• Have the children listen to a number of songs with different rhythm patterns and either sing or accompany them with rhythms played on a variety of instruments. Then encourage them to create new patterns of their own.	Appropriate selections such as "Tijuana Taxi," "Lemon Tree," "Marianne," "Swanee River," "Carolina," "Dixie," etc.

Ruth Christiansen
 BOCES - Third Supervisory District of
 Suffolk County
 Dix Hills, New York

Emotionally Disturbed
 Brain Injured
 Learning Disabilities
 Intermediate
 Advanced

Goal: Enhancement of self-image

Objective	Learning Experience	Resource
The student demonstrates the ability to play "Gyp C" and "Gyp G7" chords on a guitar.	Using a ++ motion, teach each student how to strum a guitar. Then have him place one finger for the C chord pattern and play a "Gyp C" chord. Repeat the procedure for a "Gyp G7" chord.   C chord "Gyp G7" chord Then encourage him to play selections such as "Spanish Dance" which include both the C and G chord tonalities.	Selections from country and western music which include only the C chord tonality "Spanish Dance"
The student demonstrates the ability to accompany himself on a guitar as he sings.	Distribute copies of the words and music to such songs as "He's Got the Whole World in His Hand," "Lemon Tree," or "Marianne" — with chord changes clearly indicated — and teach the students to sing and play them. Select songs that include tonic and dominant chord progressions, if possible; but remember that exceptional children need to experience immediate results. For added color, one or another of the members of the class might play bongo drums, a tambourine, etc. to accompany the music of the guitars.	The words and music for appropriate selections from calypso music, show tunes, folk music, and nonsense songs
The student demonstrates the ability to play an authentic G chord.	Teach the students the proper techniques for playing a G chord and for reading the chord diagrams in music for a guitar. For example, the G chord diagram looks like this:  G chord Play as much music as possible based on the tonic chord under consideration — in this case, G; in the next, D⁷. By now the students should readily understand how to play original melodies which include only tonic chordal tones, and some theory can be introduced.	

Objective	Learning Experience	Resource
The student demonstrates the ability to play a D ⁷ chord.	"Camptown Races" is an excellent song to introduce the D⁷ chord, because the chord change occurs on the words "Doo Dah" and the children seem to comprehend it immediately.  D⁷ chord	"Camptown Races"
The student demonstrates the ability to play I IV V chord progressions using authentic G, Gyp C, and D chords.	Have two students play any bass line sequence they have learned before, in the manner of folk guitarists playing rock chord progressions. The students should now be able to play rock'n roll chord progressions and can move independently at their own levels of learning.	Appropriate selections such as "This Land Is Your Land," "What the World Needs Now," "Sugar," "Georgie Girl," "Let the Sun Shine In," etc.
The student demonstrates the ability to participate in a hootenany.	- Help the students to organize and present a hootenany: - Include a variety of selections and instruments, including some from Latin America. - Thoroughly familiarize the students with the words to all the songs. - Make sure that charts are available for the chord-ing on all the songs, or that the students are able to rely on hand signals for chord changes.	





Elizabeth Polk
39-48 46th Street
Long Island City, New York

Emotionally Distur
Learning Disabilit
Primary

Goal: improvement of the ability to listen and to respond rhythmically

Objective	Learning Experience	Resource
The student demonstrates the ability to produce and respond to basic rhythms.	• Play the "talking drum" game. With the children sitting in a circle on the floor, introduce the "talking drum." Then say your first name aloud and beat its rhythm on the drum. Have the children clap their hands to your beat and repeat your name as you "play" it. Then pass the drum to each child and have him perform in the same manner with his own name. Encourage the children to find different ways of responding to the rhythm (e.g., beating the floor, other parts of their bodies, sticks, or other implements). With the children <i>standing</i> in a circle, say aloud both your first and last name, again beating it on the drum as you do so. As before, have the children repeat your name and clap to its rhythm. Then have each child take a turn in beating the drum to his own first and last name as the rest of the class claps and repeats the name in rhythm. Encourage the children's creativity by finding new ways to sound the rhythms (e.g., jumping, stamping, snapping fingers), and using combinations of more than two names or the names of holidays such as Thanksgiving Day or Columbus Day.	A large drum
The student demonstrates the ability to respond to locomotor rhythms in a variety of tempi.	• Have the children stand in a circle ready to walk. Then explain that the drum talks, saying, "Step, step, step ... stop." Beat the drum for each step. - Beat an even walking beat and stop with an accentuated beat. Have the children respond by walking in time to the beat. When the beating stops, the movement should stop. - Beat the drum faster and faster, stopping again with accentuated beat. Have the children respond, running in time to the beat. When the beating stops, the movement stops.	A large drum

Objective	Learning Experience	Resource
The student demonstrates the ability to respond to pauses in music with immobility.	- Beat the drum with alternately walking and running tempi, changing frequently, and have the children respond by walking and running in time to the beat. Ask the class to pay close attention to changes of tempi. • Play "Stop the Music" or "Red Light, Green Light." Have the children stand in a circle, ready to walk. Then play recorded walking music or similar music on a piano, stopping suddenly and starting again. (The children should not be able to anticipate when the music will stop.) Have the children walk to the beat, stopping sharply when the music stops and walking again when the music starts. • Use recorded music or play "running" music on the piano and stop suddenly. Hold a long pause, then start playing again and stop again. Repeat. Have the children respond by running in time to the music. On the first stop, have them balance on one leg. On the next, have them balance on the other leg. On the third stop, have them balance on two hands and one leg, and so on. To encourage the children's creativity, have them experiment to find new positions for all pauses in the music (e.g., standing on all fours, standing in crab fashion, kneeling).	A piano A record player Appropriate recordings, such as "Teddy Bear's Picnic," from Elizabeth Polk's <i>Orchestrated Music for Special Children - Popular and Folk Tunes for Dancing and Rhythmic Movements</i> (Hector Records), Vol. I, HLP-4074, side 2, band 7 Appropriate selections such as "Town Without Pity," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. II
The student demonstrates the ability to respond to melody changes with changes in patterns of movement.	• Seating arrangement: Two rows of chairs, spaced apart, facing each other. Sing "Jingle Bells" with the class, pointing out the change of melodies. Then give each pupil a set of little bells, and ask him to shake the bells rhythmically for the first part of the song. On "Dashing Through the Snow," have the children get up and dash away, leaving the bells on their seats. As soon as "Jingle Bells" (the first part of the song) is repeated, the pupils should return to their chairs and shake their little bells rhythmically again.	Chairs Small bells Appropriate recordings such as "Jingle Bells," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. II

Objective	Learning Experience	Resource
The student demonstrates the ability to combine varied locomotor rhythms with a controlled beat.	Vary the activity by playing other songs with A-B structure, using a similar approach with other simple instruments. • Have the children listen to an appropriate recording and move to the different locomotor rhythms mentioned (walking, running, skipping, etc.). When there are pauses, have them stand still and count out three knocks. To encourage the children's creativity, have them find three other words to substitute for "Knock, knock, knock" (e.g., "Let Me In," "Come and Play"), and experiment with different ways of knocking to the beat of three. Vary the preceding activity by using other, equally appropriate songs with piano accompaniment.	"A Visit to My Little Friend" (The Children's Record Guild) CRG 1017 Piano accompaniment

Elizabeth Polk
39-48 46th Street
Long Island City, New York

Emotionally Disturbed
Learning Disabilities
Primary
Intermediate

Goal: Improvement of musical awareness and motor coordination

Objective	Learning Experience	Resource
The student demonstrates the ability to respond to contrasting pitch and dynamics with appropriate body movement.	With the members of the class seated, have them listen while you improvise high, low, and in between sounds as well as ascending and descending scales on the keyboard. Then ask them to identify the differences in pitch (high - low) and dynamics (loud - soft). With the children standing in a circle, have them improvise movements for high, low, middle, loud, and soft sounds as you play the piano. For example, they might stand tall, stretch their arms high, bend their knees, lie on the floor, jump heavily, or tiptoe lightly in response to the sounds. Suggested imagery: going down like a Jack-in-the-box and popping up again; climbing a ladder up and up and falling down, etc.	A piano
The student demonstrates the ability to lead a group in responding to changes in rhythm and melody.	- Seating arrangement: a row of chairs with a chair for the leader facing the others. With the children seated and facing you as the first leader, sing a song such as "Bingo" with them, accompanying the song by clapping your hands and kicking your legs rhythmically until the refrain spells out B-I-N-G-O. Then: - On the first sustained sound of the letter B, stand up and stretch your arms high over your head. - On the letter I, sit down with your arms down. - On the letter N, stand up. - On the letter G, sit down. - On the final letter, O, stand up again.	Chairs A record player An appropriate recording such as "Bingo," from Elizabeth Polk's <i>Orchestrated Music for Special Children - Popular and Folk Tunes for Dancing and Rhythmic Movements</i> (Hector Records) Vol. I, HLP-4074, side 1, band 4

Objective	Learning Experience	Resource
The student demonstrates the ability to dance with a partner, singing and coordinating arm and leg movements.	Have the class imitate your actions. Encourage each child to take his turn as leader and to create new movements which are both appropriate for the letter and simple enough to be imitated by the group. • Have the children stand in a circle. Then choose one child as a partner to demonstrate partnering, and have the other children choose partners of their own. Encourage them to experiment with a variety of ways of holding each other with one and with both hands. Then dance a simplified folk dance with them, using a selection such as "Bingo." - Have each partner hold the other's inside hand with his own as they walk around the room singing, "There was a farmer who had a dog, and Bingo was his name." The line repeats. - On the line "B-i-n-g-o, B-i-n-g-o, B-i-n-g-o, and Bingo was his name," the partners turn to face each other, hold both hands, and skip or move around in a small circle. - On the sustained sound of B, they stand still and shake each other's right hand. - On I, they shake each other's left hand. - On N, they shake each other's right hand again. - On G, they shake each other's left hand again. - And on O, they hug each other.	Same as above
The student demonstrates a knowledge of left and right.		
The student demonstrates the ability to move freely in space in response to music.	• Encourage the children to experiment with open, spatial movements in response to music. For example, they might use balloons, paper streamers, or squares of light fabric in activities such as the following: - In response to the lilting 3/4 rhythms of Brahms' "Waltz in A Flat," the children might toss, catch, and/or balance balloons in creative fashion.	Balloons A recording such as Brahms' "Waltz in A Flat," from Elizabeth Polk's <i>Orchestrated Music for Special Children</i> . . . (Hector Records), Vol. I, HLP-4074, side 2, band 9

Objective	Learning Experience	Resource
The student demonstrates the ability to follow the tempo, rhythm, and melody line of a musical story.	- In response to the rhythms of "So, What's New?," the children might toss balloons into the air and bounce them with various parts of their bodies (e.g., heads, elbows, knees, hands, feet) in coordinated fashion.	Balloons Appropriate recordings such as "So, What's New?," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. II
	- In response to the rhythms of "Beautiful Ohio," the children might experiment by making designs on the floor and in the air with colored paper streamers. For example, they might swing the streamers to the strains of "Beautiful Ohio," turning themselves around as they do so and developing waltz movements. Have them follow the motion of the streamers with their eyes and bodies.	Paper streamers Appropriate recordings such as "Beautiful Ohio," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. I, side 1, band 3
	- In response to the tempo, rhythm, and melody line of a musical story, have the children experiment with movements using scarves or squares of lightweight fabric.	Scarves or squares of lightweight fabric Appropriate recordings such as "My Playful Scarf" (Young People's Records), #10012
	Later, the children might dance to the music, responding creatively to the various locomotor rhythms.	

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Emotionally Disturbed
Learning Disabilities
Primary
Intermediate

Goal: Development of total motor response to music

Objective	Learning Experience	Resource
The student demonstrates the ability to respond naturally to the specific qualities of locomotor rhythms.	• Have the students participate in such activities as the following: - <i>Marching</i> With the class seated in a row, play a recorded version of "The Yellow Rose of Texas." Then have each child take a turn in marching straight forward, turning at the end of the phrase, and marching back to his seat, as the rest of the class claps a marching beat. Vary the activity by having the first child march straight forward, turn at the end of the phrase, and march back to the row where the next child joins him. Then both children march forward, turn at the end of the phrase, and march back to the row where a third child joins them. The performance is repeated until the whole row marches forward and back in line formation. All sit down together at the end. - <i>Galloping</i> Seating arrangement: chairs in a circle with their backs toward the center. Play a recording of "Pony Boy" and have the children sit facing the center, in riding fashion, holding on to the back of the chair. Then have them respond to the rhythm of the music by bouncing in place and moving both torso and shoulders. With the children seated, demonstrate a galloping step by selecting a pupil as a partner, facing him, holding both his hands, and sliding first to one side and then to the other. By repeating this movement and turning the body in the direction of the slide, the basic galloping step develops.	Chairs An appropriate recording such as "The Yellow Rose of Texas," from Elizabeth Polk's <i>Orchestrated Music for Special Children - Popular and Folk Tunes for Dancing and Rhythmic Movements</i> (Hector Records) Vol. I, side 1, band 1
		Chairs An appropriate recording such as "Pony Boy," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. I, side 1, band 2

Objective	Learning Experience	Resource
The student demonstrates the ability to produce different sounds on varied instruments and to respond with appropriate movements.	Have the children gallop around in a circle with their arms forward and their entire bodies moving rhythmically. - <i>Hopping and Skipping</i> Distribute hoops to the children and allow them ample time to experiment. Then ask them to place the hoops in a row on the floor, and have them take turns hopping in each hoop with one foot a few times and then stepping into the next hoop and hopping in it with the other foot. Play a recording of "Alley Cat" and have the children hop and skip to the rhythm of the music, moving from one hoop to the other. • Demonstrate a variety of instruments to the seated class. Then have each child take a turn experimenting with each instrument — holding it, playing it, and listening to it. Encourage the children to express the <i>quality</i> of the different sounds in movement as they play the instrument. For example, they might: - Shake their bodies all over as they shake maracas. - Extend their arms after clashing cymbals. - Shake and hit the tambourine with all parts of their bodies, jumping and moving quickly. Have individual children demonstrate their "maracas dance" or "cymbal dance" or "tambourine dance" for the class. • While the children are sitting in a circle formation on the floor, play a lively folk dance record. Then stand in the center of the circle, playing a tambourine and moving rhythmically as the children clap their hands to the rhythm of the music. At the end of the phrase, pass the tambourine to a child, who then takes your position. Have him play the tambourine and dance until the end of the phrase as the rest of the class claps. Have each child take a turn in performing until the "finale," when all the children jump up, clapping and dancing rhythmically.	Large plastic hoops An appropriate recording such as "Alley Cat," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. I, side 1, band 6 A variety of instruments, such as maracas, tambourines, cymbals, etc. A tambourine An appropriate recording such as "Korobushka," from Elizabeth Polk's <i>Orchestrated Music for Special Children . . .</i> (Hector Records), Vol. II

Objective	Learning Experience	Resource
The student demonstrates the ability to play rhythm instruments as an ensemble, responding to changes in rhythm with different patterns of movement.	• Divide the class into three groups and give a different type of rhythm instrument to each group. Then play a recording of music with three distinct parts, and have the children listen carefully to each part. Later, "conduct" them as a mock orchestra, having the children with drums accompany the first part, the children with bells accompany the second, and the children with tambourines accompany the third. As a variation to the activity: - The children with drums might march for the first part and sit for the second and third; - The children with bells might dance and swing for the second part, and sit for the other two; and - The children with tambourines might dance and kick for the third part, and sit for the first and second. Have the children exchange instruments so that everyone has an opportunity to move to each of the three sections.	Rhythm instruments, such as tambourines, melodic bells, and drums An appropriate recording, such as "Masquerade," from Elizabeth Polk's <i>Orchestrated Music for Special Children</i> . . . (Hector Records), Vol. II
The student demonstrates the ability to dance with a partner to changing rhythms.	• Have the children choose partners and stand in a circle formation. Then play a simplified folk dance and have them perform in the following manner: - The partners hold inside hands and march with dignity to the first part of the music. - The partners turn to face one another, hold both hands, swing their arms from side to side, and sway to the second part. - The partners hold inside hands again and move forward, kicking their legs to part three of the music. Repeat the entire dance.	An appropriate recording, such as "Masquerade" listed above





Grace Nash
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Scottsdale, Arizona

Emotionally Disturbed
Primary
Intermediate

Goal: Maximum self-development

Objective	Learning Experience	Resource
The student demonstrates the ability to coordinate two behaviors.	- Using "Pease Porridge Hot" or another familiar rhyme, have the children: - Clap a beat and speak the words of the rhyme. - Outline the phrases by speaking the words and clapping every fourth beat overhead. - Speak the words and clap <i>only</i> where there are no words. - Speak the words and clap only on particular words (e.g., <i>pease, some, hot, cold, pot, old</i>). - Have the children move to the tonebar instruments (two children to each instrument) and pick up two mallets apiece, one in each hand. Help them to locate the tonebars for C and G and then ask them to play the two bars simultaneously (three tries). Using the set of four beats in <i>Pease porridge hot</i>, have the children: - Count to four, - Play the C and G bars on the first beat of each set of four beats, and - Cross their mallets above their instruments on the other three beats. If necessary, establish the beat and meter by pulsing four beats and/or saying the words, "<i>Play, cross, cross, cross.</i>" When the children can perform the four-beat pattern with some degree of success, have them say the words of the rhyme and accompany themselves with the four-beat pattern on the tonebars Vary the texture of the sound and the experience by having one of the students play the accompaniment on alternate C and G tympani.	"Pease Porridge Hot" and other heritage rhymes from Grace Nash's <i>Music With Children</i>, Series I (Swartout Film Productions, Scottsdale, Arizona) film and instruction guide Specially designed tonebar instruments with removable tonebars so that certain tones can be removed, thus facilitating performance with mallets: - Soprano, alto, and bass xylophones - Soprano and alto bells (metal alloy tonebars) - Soprano and alto glockenspiels - Tuned tympani and other small percussion instruments These items provide four contrasting textures and four registers of sound for sensitivity training.

Objective	Learning Experience	Resource
The student demonstrates the ability to listen attentively while coordinating two behaviors.	• Encourage each child to listen to the <i>total sound</i>, and play no louder than the child on either side. Does each instrument sound its best, yet form a part of the whole? • Have the children build an ensemble accompaniment to the rhyme: - The drums begin. - On the third measure, the tonebar instruments join them. - On the fifth measure, the children begin to recite the rhyme and add the triangle where there are no words. Through experiences of this type, the children learn to listen, play an instrument, and speak — all at the same time — in an ensemble composed of different registers, textures, and rhythmic content.	
The student demonstrates the ability to sing different sequences and to control his singing voice by following specific hand signals.	• Devise a hand signal and a vocal sound for each of two common pitches. E.g., - <i>so</i>: hand perpendicular, like a wall, with the thumb lying on top — "yoo" - <i>mi</i>: hand parallel, like a floor, with the thumb beside it — "hoo" Teach the children to make these signs with their hands as they sing the sounds "yoo" and "hoo" for the pitches <i>so</i> and <i>mi</i>, and have them practice the procedure in a variety of ways until they can successfully coordinate the proper sounds, signals, and pitches. Appoint a volunteer to lead the group, changing as often as there are volunteers and encouraging each leader to try new sound combinations.	
The student demonstrates the ability to sing the same rhyme in a variety of ways, using only two tones.	• Have the children sing a familiar rhyme such as "One, Two, Tie My Shoe" on two tones only, with appropriate hand signals. Encourage them to try different patterns (e.g., singing the numbers on <i>so</i> and the word on <i>mi</i>; alternating one <i>so</i>, one <i>mi</i>; three <i>so</i>'s followed by three <i>mi</i>'s). Then have the children select one of the patterns and build an accompaniment for the rhyme on the instruments. Those who don't play an instrument might accompany their singing with a partner clapping game.	"One, Two, Tie My Shoe," from Grace Nash's <i>Music With Children</i> , Series I

Grace Nash
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Scottsdale, Arizona

Emotionally Disturbed
Primary
Intermediate

Goal: Improvement of muscular coordination and concentration

Objective	Learning Experience	Resource
The student demonstrates the ability to respond to rhythmic directions which involve opposing concepts of time and space.	- Have the children respond first to the <i>words</i> of a verse and then to the <i>sound levels</i> of a slide whistle as directional cues to space and time: <i>I stand up quick - just right, just so, And slowly sit like sunsets glow - Then slowly rise and turn around - Then quickly I just sit back down.</i> - How <i>high</i> is the ceiling? (reach on tiptoes) How <i>low</i> is the floor? (bend down) How <i>out</i> are the oceans? (arms spread wide) How <i>in</i> is a pin? (arms and body held inward) - Then give the children directional cues for <i>up, down, fast,</i> and <i>slow</i> by making appropriate sounds on the slide whistle. Ask the children to follow these "directions." - When the children respond easily and accurately to the word and sound cues to tempo and directionality, vary the experience by having them respond to alternate pairs (e.g., <i>up-down, in-out, fast-slow</i>) or other combinations. - Have the children choose partners and respond to the key words while facing each other. In a game-like atmosphere, one might lead and the other follow; one might follow the directional cues and the other do the opposite; or they might respond to the cues in the same manner.	"Up and Down," "Stand and Sit," and "Contrasts in Space," from Grace Nash's <i>Verses and Movement</i> A slide whistle
The student demonstrates the ability to coordinate rhythmic action with rhythmic speech in an ensemble.	- Using a selection such as the following, have the children speak the words and perform the actions described by the words: <i>Riddle, riddle, riddle Ree, Do what I do after me: Sway . . . , sway . . . , Touch your toes, touch your nose, Round in a circle each one goes.</i>	Two tuned tympani toms (children's drums) and a rhythmic canon such as "Riddle Ree," from Grace Nash's <i>Music With Children</i>, Series I

Objective	Learning Experience	Resource
The student demonstrates the ability to "hear inside."	<i>Bow once . . . , bow twice . . . , Bend down low and plant some rice; Lift your hands up to the sky; Shake them out as sunbeams die; Clap your hands, stamp your feet; Cymbals clash and that's complete!</i> Have the children form two lines, one facing the other. On the first two measures, have them walk four steps forward and then four steps back into place. Then have them perform the designated actions while standing in place. Maintaining the basic rhythm on two tympani toms, have the children say the words as they perform the actions, inflecting their speech both rhythmically and musically. • Have one of the children in each of the lines act as its leader and speak the words of the verse. The other members of the line should <i>think</i> the words as they perform the actions, but not say them aloud as before. Maintain a soft beat on the tympani toms as accompaniment.	Hand drums and a selection such as "Rhymes To Change Time," from Grace Nash's <i>Music With Children</i> , Series I
The student demonstrates the ability to perform his own part in a situation where another part begins at a different time.	• When the children are able to perform the preceding activities with some degree of success, have them try the verse in canon, or two-part form. With the children standing in square formation, have one group begin the words and actions and another begin two measures later. Maintain a soft rhythm on the tympani to keep the ensemble together.	
The student demonstrates the ability to coordinate three behaviors in a changing meter.	• Have the children respond with movements to three-syllable names of animals. For example, they might swing to the right on the first syllable and tap a drum on the second and third syllables of such words as <i>elephant</i> and <i>kangaroo</i>. Then they might repeat the patterns, this time swinging to the left on the first syllable. Encourage them to try new actions, patterns, and combinations. A similar procedure might be used for animal names with two, rather than three syllables (e.g., <i>tiger</i>, <i>lion</i>, <i>monkey</i>). Some of these might be arranged in a line of verse (e.g., <i>Tiger, lion, monkey, zoo!</i>) or in some other arrangement and performed as an ensemble.	

Grace Nash
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Emotionally Disturbed
Primary
Intermediate

Goal: Stimulation and/or release of creativity

Objective	Learning Experience	Resource
The student demonstrates the ability to coordinate two behaviors by speaking and playing a drum at the same time.	Play an "introduction game" with drum accompaniment. For example, while the class chants "Name, names, we all have names," pass a pair of mallets to one of the children and have him identify himself by saying "My name is (Tom, Susan, etc.). What is yours?" and sounding the rhythm of his words on a drum. Then, while the children again chant "Names, names, we all have names," he passes the mallets to one of his classmates who similarly identifies himself. And so the game goes, until each child has spoken his name and accompanied his words on the drum.	Tympani toms
The student demonstrates the ability to interpret descriptive words in sound.	Encourage the children to explore the various textures and levels of sound in such rhythm instruments as wood and/or metal tonebars, drums, cymbals, guiro, maracas, triangles, etc. Then have them use these instruments to interpret such things as different types of weather (e.g., the children might identify the elements — wind, rain, sleet, thunder, etc. — and use appropriate sounds to represent them).	Specially designed tonebars and simple instruments that can be played with mallets
The student demonstrates the ability to convert a concept from one medium to another by interpreting a weather forecast in the form of a sound collage.	Have a group of volunteers create a storm scene in sound. While they are working with the instruments, discuss weather forecasting with the other members of the class. Encourage each to play the part of weatherman and make a prediction. Then have the group present its sound interpretation of a storm scene, and ask the members of the class to evaluate the presentation. Later, have the children form groups of four to six "interpreters," plus a weatherman. Then, using an introduction verse such as the following: <i>Every place has weather, But we would like to know What's the forecast for tomorrow? Is it sunshine, rain, or snow?</i>	

Objective	Learning Experience	Resource
The student demonstrates the ability to combine sound textures with colors and language in the interpretation of verbal texts.	have one of the "weathermen" present his forecast, followed by an interpretation of that forecast done in sound by the other members of his group. Encourage the rest of the class to comment on the presentation. For example: - If there is a rain scene, can voices be added to the sound collage? ("It's raining, it's pouring.....") - If a rainbow is needed, could colors be added to the sound collage? (The children might try a rainbow with colored scarves before they decide.) Repeat the procedure until each group has had an opportunity to perform.	

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Wayne, Pennsylvania

Educable Mentally Retarded
Primary
Intermediate
Trainable Mentally Retarded
Primary
Intermediate
Advanced

Goal: Increased language development

Objective	Learning Experience	Resource
The student demonstrates a knowledge of day and night and the ability to classify by appropriately grouping commonly experienced objects into categories of day or night.	• Present a category (day or night) in a classroom discussion, and then ask the children to name the objects which are appropriate to the category. • Have the children sing about what they see when it is day (night) and insert their own objects at the appropriate moment. In eliciting responses from the children, you can: - Have the children rely solely on their memories; - Have the children look at the sky; or - Have them present posters showing: (a) objects found in the sky when it is night, (b) objects found in the sky during the day, or (c) combinations of (a) and (b).	An appropriate song, such as "What Do You See Sky?," from Herbert and Gail Levin's <i>Musio Can Teach the Exceptional Child</i> (Bryn Mawr, Pa.: Theodore Presser, 1970) - a book and recordings Teacher-made materials
The student demonstrates the ability to use "This" and "That" correctly.	• Point to an object close at hand and say, "This" (is a chair, etc.). Then point to a distant object and say, "That" (is a table, etc.). Have the children repeat the statements and then sing the "This - That" song as you point to objects near and far.	"This - That," from the book and recordings listed above
The student demonstrates the ability to use "is" and "are" appropriately.	• Point to one object and emphasize the word "is" (Here <i>is</i> one book). Point to two objects and emphasize the word "are" (Here <i>are</i> two books). Then have the children sing the "Is - Are" song as you point to one or two objects. • Present the children with cards which show one or more objects. As the child selects a card, have him compose a sentence in which the word "is" or "are" is used correctly.	"Is - Are," from the book and recordings listed earlier Teacher-made materials

Objective	Learning Experience	Resource
The student demonstrates his understanding of the conditional nature of "if - then" sentences.	• Have the children sing the "If - Then" song and: - Perform the action indicated in the song if the conditions of the "if" clause are met, or - Shake their heads "no" if the conditions are not met.	"If - Then," from the book and recordings listed earlier
The student demonstrates the ability to differentiate between and verbally identify the basic colors.	• Have each child sing the "Color Song" while pointing to the appropriate article of clothing and naming its color.	"Color Song," from the book and recordings listed earlier

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Educable Mentally Retarded
Primary
Intermediate
Trainable Mentally Retarded
Primary
Intermediate
Advanced

Goal: Reinforcement of basic number skills

Objective	Learning Experience	Resource
The student demonstrates the ability to count by rote to any given number from one to 10, without automatically counting on to 10.	Have the children sing songs requiring rote counting to various numbers between one and 10 (e.g., one-three, one-six, one-five).	Instrumental activities such as "Two and Three," "Five and Six," and "Four and Five," from Herbert and Gail Levin's <i>Music Can Teach the Exceptional Child</i> (Bryn Mawr, Pa.: Theodore Presser, 1970) — a book and recordings
The student demonstrates the ability to count a specific number of drum beats by pairing each number unit of his rote counting with one drum beat and stopping the counting process with the last beat (one to one correspondence).	While beating a drum, have the children sing songs which are designed to facilitate the pairing of each number of their rote counting repertoire with a drum beat.	Instrumental activities, such as "Five and Six," from the book and recordings listed above
The student demonstrates the ability to go beyond simple rote counting by counting a series of beats as two sets (e.g., eight beats counted as two sets of four).	While beating a drum, have the children count (sing) as before. This time, however, they must inhibit the tendency to rote count to the end of the drum beats and begin again at one in the middle of a series of beats, thus counting two sets. The songs themselves aid the children by making the break a natural one. As a variation of the preceding activity, present (or have the children present) a poster or drawing which shows a series of objects equal to the total number of drum beats broken into two sets.	Instrumental activities, such as "Four and Five," and "Six and Seven," from the book and recordings listed earlier Teacher-made materials

Objective	Learning Experience	Resource
The student demonstrates an understanding that given two successive numbers, the second is exactly one more than the first by striking a cymbal for the final beat — the "one more" beat — in a musical phrase counting the higher number and resisting this beat in counting the smaller number.	Familiarize the children with a song containing repeated phrases counting two numbers, one of which is exactly one more than the other. Then have the children take turns beating the drum for one phrase each. If the phrase counts the larger number, have them respond by hitting the "extra" beat on the cymbal. If the smaller number is counted, have them beat the drum that number of times and stop.	Instrumental activities, such as "Ten and Nine" and "Three and Four," from the book and recordings listed earlier
The student demonstrates an understanding of the concept of zero by withholding a response when the teacher says, "zero" and beating the drum once when the teacher says, "one."	Throughout this activity ("One"), the child is given opportunities to beat the drum. Following the teacher's directions, "zero" or "one," he must decide whether or not to beat the drum. In place of verbal directions, the teacher may substitute cards showing the numerals "zero" or "one."	An instrumental activity, such as "One," from the book and recordings listed above Teacher-made materials

Herbert and Gail Levin
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Wayne, Pennsylvania

Educable Mentally Retarded
Primary
Intermediate
Trainable Mentally Retarded
Primary
Intermediate
Advanced

Goal: Development of perceptual skills

Objective	Learning Experience	Resource
The student demonstrates the ability to beat a basic beat on the drum, smoothly incorporating his whole arm into the action.	Position the child far enough from the drum to prevent a simple wrist or forearm motion from completing the task. The beater is held aloft in his dominant hand, and the teacher provides a visual and auditory cue each time the child is to beat the drum. There is enough time between beats for you to reposition the child, if necessary, to promote a smooth beating action throughout the activity.	An instrumental activity, such as "The Drum Caught Cold," from Herbert and Gail Levin's <i>Music Can Teach the Exceptional Child</i> (Bryn Mawr, Pa.: Theodore Presser, 1970) - a book and recordings
The student demonstrates the ability to perform a sequential series of actions evoked by auditory cues.	Give a series of verbal commands to the music (clap-stamp-clap, or cymbal-drum-cymbal, etc.). The child must then carry out the indicated actions, maintaining the order in which they were given.	Instrumental activities, such as "Three" and "Two," from the book and recordings listed above
The student demonstrates the ability to imitate rhythmic patterns, discriminating between their elements and preserving their sequence.	Following a piano chord, present a rhythmic pattern in any manner you choose (beating on the drum, singing nonsense words, etc.). Then have the children imitate your pattern after a second chord from the piano.	An instrumental activity, such as "Echo Song," from the book and recordings listed earlier
The student demonstrates control of his eye-hand coordination and wrist motions by properly striking resonator bells.	Have the child play a musical piece with five resonator bells, four of which must be struck firmly and in rapid succession. Concentrated eye-hand coordination is necessary to complete the task.	An instrumental activity, such as "Try and Catch Me," from the book and recordings listed earlier
The student demonstrates the ability to cross the mid-line of his body.	Place a drum in front of the child and a cymbal to his left (to his right for the left-handed child). Then have him beat the drum at designated times throughout the activity. At the conclusion, he must turn and strike the cymbal. In order to complete this part of the activity successfully, he must cross his body mid-line.	An instrumental activity, such as "Beat the Drum Once," from the book and recordings listed earlier





Alleen L. Fraser
 City School District
 13 Fitzhugh Street South
 Rochester, New York

Educable Mentally Retarded
 Primary
 Intermediate

Goal: Personal development and increased ability to appreciate a song

Objective	Learning Experience	Resource
The student demonstrates the ability to grasp the words and meaning of a song.	• Help the children to understand the content of a song through a variety of experiences such as the following which were developed for "Five Angels," a selection in Silver Burdett's <i>Making Music Your Own</i>, I: - Have the children identify angels by sight and touch. - Ask them to count the number of angels in a picture or a group of angel forms. - Elicit the names of familiar songs, poems, stories, etc. about or including angels (e.g., "Hark! The Herald Angels Sing," "The Littlest Angel") - Ask the children general questions about angels, and encourage them to express their feelings about them. - Have the children listen carefully as you sing or play a recording of "Five Angels," and determine: (a) How many angels there are in the song, and (b) What each of them is trying to do. - Have the children examine the picture that accompanies the song and then discuss with them such items as the following: (a) Where the action seems to be taking place (b) What the child and the cat are doing (c) How the child and the cat seem to <i>feel</i> about what they are doing (d) What each of the angels is doing (e) How each of the angels seems to <i>feel</i> about what it is doing (f) Why the angels have come (g) The choice and use of colors in the picture	A variety of angel forms and/or pictures "Five Angels," from <i>Making Music Your Own</i>, I (Silver Burdett Company, 1968) The teacher's edition of <i>Making Music Your Own</i>, I, and accompanying recordings and chart-sized book

Objective	Learning Experience	Resource
The student demonstrates the ability to respond to a song with appropriate body movement.	The children might listen to the song as they look at the picture. Sing or play a recording of it as often as necessary. • Help the children to respond to a song with appropriate body movements through a variety of experiences such as the following which were developed for "Five Angels": - Have the children discuss how angels move: (a) How do angels <i>look</i> when they move? Are they beautiful or ugly? happy or sad? graceful or clumsy? light or heavy? (b) How do angels <i>sound</i> when they move? Are they quiet or noisy? soft or loud? Then have the children <i>demonstrate</i> how angels move. - Ask them to listen to the song again and determine <i>where</i> the angels are moving. - Have the children move like angels around an imaginary bed (e.g., running lightly on tiptoes and/or walking slowly, moving their arms like wings). Then ask them to respond to the song. Repeat the song several times, encouraging the children to experiment with a variety of different movements. - Then ask them how they would light a fire, butter a slice of bread, and do the other activities described in the song. Develop the action word concepts by having the children perform the tasks as the words which describe them in the song are either sung or spoken. Later, have the children move in a circle for the first two phrases of the song; stop; and then do the "work" movements at the appropriate times.	Teacher-improvised or other appropriate musical accompaniment "Five Angels," from <i>Making Music Your Own, I</i> (Silver Burdett Company, 1968) Teacher-improvised or other appropriate musical accompaniment "Five Angels"
The student demonstrates the ability to select and play an appropriate instrument or instruments to accompany a song.	• Help the children to determine appropriate accompaniments for a song through a variety of experiences such as the following which were developed for "Five Angels": - Ask the children to identify the kind or kinds of instruments that angels are usually represented as	A variety of pictures and/or angel forms

Objective	Learning Experience	Resource
The student demonstrates the ability to dramatize a song.	playing. If necessary, use pictures and/or angel forms to stimulate their thinking. Then have them pretend to play a harp or blow a golden horn in the mood and rhythm of the song. - Demonstrate and discuss a variety of rhythm instruments, and then have each child choose an "angel" instrument from those available. Guide or support their choices if necessary. Demonstrating the procedure for them, have the children play their instruments in the rhythm of the song. If there are not enough instruments to go around, have some play while the others pretend to play; and then pass the instruments around, repeating the performance until everyone has had a chance to play. - Have the children listen carefully to the repeated ascending tonal pattern (1-2-3-4-5) and determine whether it is the same each time or different. Those who are interested might try to play the pattern on tone bells or the piano. Later, the children might choose a "soloist" to accompany the song as the others listen. - Have the children sing or speak the words of the song at a reduced tempo. Then they might "play" the song in a manner such as the following: (a) Play the first two phrases on the triangles or finger cymbals (b) Stop (c) Play the angel tune on the bells five times (d) Whisper the last line in unison • Help the children to dramatize a song in appropriate ways through activities such as the following which were developed for "Five Angels": - Have the children (a) Choose one of their classmates to be the child asleep in the bed; (b) Determine what will be used for the bed and where it should be placed;	"Five Angels" Appropriate rhythm instruments such as drums, triangles, finger cymbals, bells, tambourines, etc. Teacher-improvised rhythm accompaniment "Five Angels," a piano, and tone bells (C-D-E-F-G) Appropriate rhythm instruments Musical instruments and appropriate props

Objective	Learning Experience	Resource
The student demonstrates the ability to sing a song with some degree of rhythmic and melodic accuracy.	(c) Choose one classmate for each of the five angels who move around the bed, doing appropriate "work"; (d) Decide upon and supply the "angels" with appropriate props; and (e) Decide upon and provide the remaining children with appropriate musical instruments. - Have the children first speak and then sing the song at a reduced tempo, accompanying it with appropriate sounds and actions. Then have them perform the entire song in proper tempo. • Help the children to sing a song with some degree of rhythmic and melodic accuracy through a variety of experiences such as the following which were developed for "Five Angels": - Have the children sing the song as soon as they seem to be ready to do so. It is not necessary for them to go through the preceding types of activities before attempting to sing. Instead — or in addition — you might have the children: (a) Review the order or sequence of the work done by the angels. (If necessary, you might refer the children to the picture that accompanies the song and/or provide them with worksheets and related art projects to reinforce their learning.) (b) Speak the words in rhythm like a poem. (c) Sing the angel tune (1-2-3-4-5) with appropriate hand movements as accompaniment. (d) Sing the song first at reduced, and then at normal speed.	"Five Angels," a piano, and teacher-prepared worksheets and art activities

Alleen L. Fraser
City School District
13 Fitzhugh Street South
Rochester, New York

Educable Mentally Retarded
Primary
Intermediate

Goal: Reinforcement of the concepts of high and low pitch, loud and soft sounds, and fast and slow tempi

Objective	Learning Experience	Resource
The student demonstrates the ability to identify given animals.	- Have the children identify individual pictures of selected animals. Then encourage them to discuss each animal with reference to: - Its body parts, - Where it lives, - The sound it makes, and - Its skin or coat. As each animal is discussed, have the children imitate the sound it makes and put the picture in an appropriate place on a background attached to a chalkboard or wall. - Have the children locate the correct animal in the picture as the teacher sings its name in a 5-3 tonal pattern. - Pass an animal picture to each child and sing, using the 5-3-6-5-3 pattern, "Who has (the turtle)?" The child responds in similar fashion, "I have (the turtle)." The class echoes, "(John) has (the turtle)." The child places the turtle in the picture. - Have the children review all the songs they know that relate to the animals being used. - Have the children sing a song such as "The Farmer in the Dell," substituting animals used in the picture and removing an animal picture from the group with each verse.	<i>Music Activity Kit</i>, Scene 2 (Holt, Rinehart & Winston) or teacher-made materials Familiar songs, such as "Baa Baa, Black Sheep," "Ten Little Frogs," etc. A song such as "The Farmer in the Dell"
The student demonstrates evidence of beginning to understand the difference between high and low pitch.	- Have the children name things in the room that are found in high and in low places. - Have the children place objects in high and in low places.	Classroom objects

Objective	Learning Experience	Resource
The student demonstrates the ability to understand the difference between loud and soft sounds.	• Using stair steps, have the children follow directions to move higher or lower on the stairs; or have the children move objects upward or downward on drawn steps on the chalkboard or in a picture of a ladder.	Stepwise accompaniment on step-bells
	• Have the children pretend to be seeds growing; leaves, snowflakes, or rain falling; or a snowman melting.	Music with appropriate changes in pitch
	• Have the children exercise in rhythm to high and low sounds (reach for high, touch toes for low).	Instruments and voice
	• Have the children play "Jack-in-the-box" (in the box, low; out of the box, high).	
	• Have the children produce low and high sounds.	
	• Have the children bounce balls high and low to corresponding musical sounds.	Ascending and descending scale
	• Have the children relate high and low sounds on the musical scale to corresponding levels on their bodies by touching the body parts (e.g., feet, ankles, knees, hips, waist, chest, shoulders, head, and reverse) as they listen to ascending and descending scales. Encourage them to sing the names of the body parts as they touch them. When they become very good, identify individual children to perform.	
	• Have the children choose animal pictures and place them in appropriate places in a picture — high or low — as the sound directs.	Directions in sound
	• Have the children feel "out" with loud sound, feel "in" with soft sound.	Contrasting volume in piano music, drum beats, or a recording
	• Have the children respond to loud and soft sounds in the following ways: - Clap with loud; tap fingertips with soft. - Stamp with loud; tiptoe with soft. - Play instruments loudly and softly.	

Objective	Learning Experience	Resource
The student demonstrates the ability to understand the concepts of fast and slow.	• Have the children identify instruments which produce loud sounds and others which produce soft ones. • Have the children shout names, words, or phrases and then whisper them. Alternate. • Have the children identify <i>feelings</i> of loud and soft in musical compositions. • Ask the children to identify which animal of a given pair makes the louder (or the softer) sounds. For example: - A rabbit or a dog - A fish or a rooster - A snake or a horse - A turtle or a squirrel • Encourage the children to find pictures of loud and soft sounds for posters. • Discuss briefly how various animals move, identifying which ones walk, fly, hop, swim, or otherwise move on the ground, in the air, or in water. Then have each child move like one or another of the animals described. • Have all the children do animal rhythms together (e.g., trot, high step, or gallop like horses in unison). • Have the children compare the ways in which animals move with the ways in which children move. Some of these will be the same and others will be different (e.g., animals can't skip). • Have the children listen to a phrase of music and then choose an animal and make it move from left to right on the picture for the same time span as the phrase indicates. • Have the children choose an animal to imitate. Then encourage the others to guess what it is by observing the movement and asking questions when necessary. Put the animal into the picture and then have everyone move like the animal to the music.	Rhythm instruments such as cymbals, sandblocks, wood blocks, and sticks Varied musical selections such as a rousing march and a lullaby Stuffed toys and/or pictures of animals Magazines, advertisements Matched accompaniment for the child's rhythmic movement, using piano or a rhythm instrument Piano, recording, or rhythm instrument accompaniment Pictures from <i>Music Activity Kit</i>, Scene 1 (Holt, Rinehart & Winston) Musical phrases Teacher-provided accompaniment

Objective	Learning Experience	Resource
The student demonstrates the ability to appreciate and participate in a story which incorporates various concepts.	• Have the children listen to music and select animals which seem appropriate for it. • Have the children use both sound and movement to act out a familiar story. • Using pictures of animals and children, help the children to create an original story and then dramatize it with movement and sound. • Have the children listen to descriptive music. Then ask them to identify, describe, or create a story to go with the music and interpret it with movement if they so desire.	Recordings Familiar tales such as "The Three Bears," Three Billy Goats G etc. <i>Music Activity Kit</i>, Sc 1 and 2 (Holt, Rine & Winston) <i>Adventures in Music Se</i> Grades 1 - 6 (RCA-V

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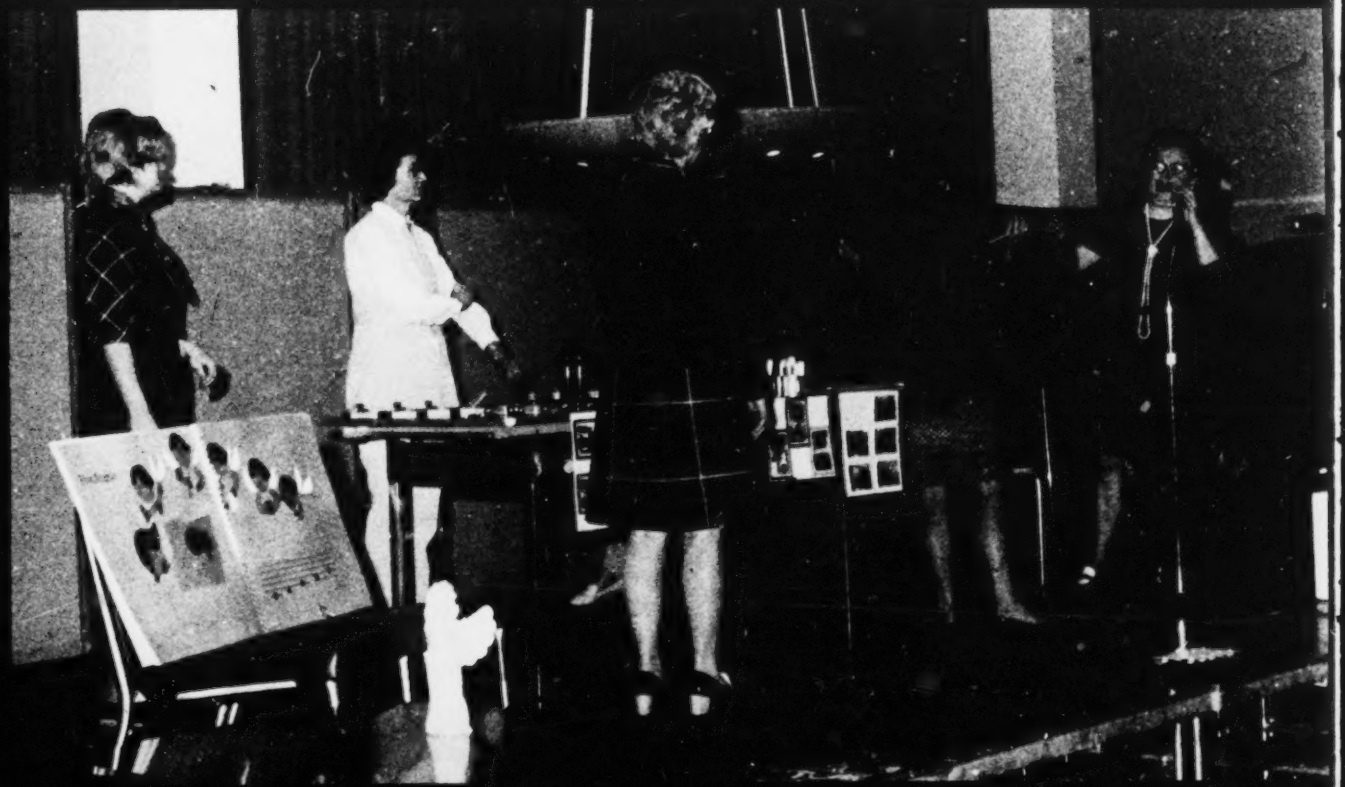
Educable Mentally Retarded
Primary
Intermediate

Goal: Increased understanding and use of rhythm instruments

Objective	Learning Experience	Resource
The student demonstrates the ability to identify the instruments by name and by sound.	Over a period of time, introduce all the instruments, one at a time, through songs and recordings.	Enough instruments of each kind for all children <i>Rhythm Band Patterns</i>, Vols. and II (American Book Co.) Popular records that have a steady beat
The student demonstrates the ability to manipulate each instrument.	- As each instrument is introduced; have all of the children play it individually or together. - With all the instruments in view, have the children identify each one by singing, "Where is the (woodblock)?," using the 5-3-6-5-3 tonal pattern. Have the children take turns identifying and playing the instruments. - Pass an instrument to each child and repeat the activity described above. - Have each child request (by name) an instrument to play. Take turns. - Have the children identify the instruments according to the sound that each produces (e.g., ringing, clicking, scraping), rather than by sight. - Have the children suggest instruments that would make good sounds for Santa Claus, a fire alarm, a knock on the door, a rabbit hopping, the sound of sweeping, etc. Then have them use the instruments to provide sound effects for stories, poems, and songs.	A variety of musical instruments "Hickety Pickety," from <i>Music Through the Day</i> (Silver Burdett) Favorite stories, poems, and songs

Objective	Learning Experience	Resource
The student demonstrates the ability to start and stop playing through the use of an auditory clue.	• Have the children make mobiles, booklets, or posters, using pictures of rhythm instruments. • Have the children tune bottles to make a melody instrument, or devise other instruments of their own. • Have the children play "Musical Chairs" and similar games, some of which they might invent.	Magazines, advertisements, art materials Doweling sticks, wood, sandpaper, etc.
The student demonstrates the ability to start and stop playing through the use of a visual clue.	• Have the children move around the room freely or in rhythm with the music, beginning to move when they hear the music and stopping when the music stops. Make it a game. • Have the children listen first to the music and then begin to clap or do other rhythms on prearranged signals to begin and stop. • Have the children hold their instruments in playing position and begin to play when you say "Begin." They should be prepared to stop on a prearranged signal as well. • Give each child an instrument and ask him to play only when the name of his instrument is called and stop playing when another instrument is called. • Have the children watch the teacher's hand for signals to start and stop.	Piano or record accompaniment Records or piano, making use of an introduction March records and others
The student demonstrates the ability to respond with some degree of accuracy to the basic beat.	• Involve the children in basic locomotor rhythms: marching, walking, tiptoeing, running in rhythm with music, etc. • Have the children walk, clap, and chant simultaneously with the basic beat of the music. Then have them clap and chant with the steady beat of the music to be played later with instruments.	<i>Rhythm Time #1 and #2</i> (Bowmar Co.) and numerous rhythm records or piano music Walking music: records or piano

Objective	Learning Experience	Resource
The student demonstrates the ability to play a simple orchestration.	• Have the children simulate playing the instruments in rhythm by practicing the various hand movements used. For example: - Both hands shaking up and down - One hand holding an instrument, the other serving as a beater - Alternating up-and-down motion - With all children having the same instruments, have them play the chant (if needed) with the steady beat of the music. • Have the children "talk" through the instruments. Play the names of the children and the instruments, words, phrases, word rhythms in songs, the basic beat of the same songs, and the strong beats in songs and other instrumental music. • Having prepared the children to begin and end on a prearranged signal, let them play what they "feel." • Beginning with one kind of instrument and then adding another kind at each phrase until all the instruments are being played, have the children play a song such as "The Ash Grove." - Begin with all instruments playing this time and have the children reverse the preceding activity. (This is more difficult.) • Have the children listen carefully and determine the loud and soft places in the music. Then orchestrate with appropriate instruments. • Have the children play independent rhythms. If necessary, have all of the children play each of the independent rhythms together first. • Have the children orchestrate by being aware of loud and soft places, phrases, and the general sound of the music to be played.	"Dance Tune," from <i>Rhythm Band Patterns</i>, Vol. I (American Book Co.) or "Air Gai," "Parade," and "Walking Song," from <i>Adventures in Music - Grade 1</i>, Vol. I (RCA-Victor) Known songs, available recordings Piano music or available records "The Ash Grove," from <i>Rhythm Band Patterns</i>, Vol. I (American Book Co.) "Under the Stars," from <i>Rhythm Band Patterns</i>, Vol. I (American Book Co.)



Richard Weber
Trenton State College
Trenton, New Jersey

Educable Mentally Retarded
Primary
Intermediate
Advanced

Goal: Improvement of visual perception, motor coordination, and sequencing ability

Objective	Learning Experience	Resource
The student demonstrates the ability to look at the keyboard without moving his hands.	• Attach six labels of upper case letters (C,D,E,F,G, and A) to a keyboard instrument. Have the student sit facing the labeled keyboard, with his hands in his lap and the instructor at his side, so that eye contact can be maintained and the keyboard easily reached. • Raise your index finger to attract the student's attention to it, then slowly move it to the keyboard and trace the letter C on the attached label. Press the key firmly with your finger to make a loud, clear tone. - If necessary, help the student to control any impulsive urge to move his hands from his lap while watching the procedure by making him aware of such movements.	A keyboard instrument such as a piano or a small, inexpensive chord organ Letter labels, such as those available in Richard Weber's <i>Musical for Keyboard</i> (New York: Plymouth Music Co., 1964, 1970) and <i>Sight, Sound and Symbol</i> (Chicago: Follett Educational Corp., 1969)
The student demonstrates the ability to look, wait, and then act.	• Having pressed the key labeled C with your finger to make a loud, clear tone, let the key come up — but keep your finger on it. Then ask the student to play the key and rest his hand in his lap when he has done so. - Follow the same procedure with each of the labeled keys, first calling the student's attention to the distinguishing characteristics of each printed symbol (e.g., the bottom line of the letter <u>E</u> as compared with the "opening" in the letter F).	A keyboard instrument and letter labels (see resources listed for preceding experience)
The student demonstrates the ability to discriminate between similarly shaped symbols (e.g., C and G, E and F).	• Have the student sit facing the keyboard with his hands in his lap. Place a flashcard with the letter C directly above the key labeled C on the keyboard. - Move your index finger horizontally over the open space in the letter C on the card, and then over the same space in the C on the keyboard label. Using a label and card for the letter G in the manner described earlier, show the student the straight, horizontal line in the letter G which distinguishes it from the letter C.	A keyboard instrument and a series of flashcards for the letters C,D,E,F,G, and A

Objective	Learning Experience	Resource
The student demonstrates the ability to co-ordinate both hands and sequence from left to right on the printed page, one symbol at a time.	Point to the flashcard for C and ask the student to play the key labeled with the same symbol. Then point to the card for G and ask him to play the key labeled with that symbol. Repeat the procedure for each of the other letters, identifying the differences in structural characteristics as you do so. Make sure that the student matches the letters and keys with his eyes <i>before</i> he plays the notes on the keyboard; but <i>don't</i> ask him to speak the names of the letters before he plays the notes — the emphasis should be on the <i>visual</i>. When appropriate the letters on the page of a music book can be used in conjunction with and later as a replacement for the flashcards. • Since this experience requires the student to use a variety of letters on a printed page, be certain that the student can match all of the letters properly before he attempts to play the line of song. Have the student place his index finger on the space beneath the first letter in "London Bridge." Then ask him to look at the letter above his finger, find the matching letter on the keyboard, place the index finger of his <i>other</i> hand on the appropriate key, and play the note firmly. When the student has played the right note, have him return his <i>playing</i> hand to his lap, look back at the page, move his index finger to the space beneath the next letter, and then repeat the procedure detailed above. Helping him whenever necessary, have him complete the entire line of symbols in this manner.	A keyboard instrument and <i>Musical for Keyboard</i>, p. 3, or "Learning Capital Letters" in <i>Sight, Sound and Symbol</i>, p. 5
The student demonstrates the ability to move down a page, one line at a time.	• Once the student can successfully and consistently perform a row of symbols in the manner described above, ask him to move his index finger down the page to the space beneath the first symbol in the second line and do the same thing with each of the symbols in this line that he did with those in the first.	A keyboard instrument and <i>Musical for Keyboard</i> or <i>Sight, Sound and Symbol</i>

Objective	Learning Experience	Resource
The student demonstrates the ability to move from left to right on the printed page with either hand.	Use the same procedure with additional lines of symbols beyond the first and second. • Have the student play an entire page by pointing to the space beneath the letter on the page with the index finger of one hand and then playing the appropriate key with the index finger of the other hand. Then have him play the page again, this time reversing the use of his fingers (i.e., pointing to the page with the finger he had used for playing, and playing with the finger he had used for pointing).	A keyboard instrument and <i>Musical for Keyboard or Sight, Sound and Symbol</i>
The student demonstrates the ability to co-ordinate both hands and to sequence both horizontally and vertically.	• Place an additional set of C, D, E, F, G, and A labels on the keyboard <i>an octave lower than the first set.</i> Using "Merrily We Roll Along" as an example, • Point to the $\overline{C}$ chord symbol on the page; • Ask the student to look at it; • Place <i>two</i> fingers (e.g., the index and middle fingers) of the student's left hand on the C and E labels of the set to his left on the keyboard; and • Ask him to <i>touch</i>, but not play the chord. While the student is touching the chord, • Point again to the chord symbol on the page; • Ask the student to look at the symbol; • Lead his eyes by moving your finger down the page to the letter E beneath the chord; and then • Have him find the key labeled E with the index finger of his right hand and <i>touch</i>, but not play it. Have the student wait long enough to prepare the coordination of both hands — then ask him to play both hands at once, sounding all three notes at the same time. Have him sustain the chord (if necessary, help him by placing your left hand over his so he cannot raise it) while you point to the melody notes on the page and he plays them, one by one.	A keyboard instrument and <i>Musical for Keyboard</i>, pp. 2-3

Objective	Learning Experience	Resource
	The next chord on the page is a $\overline{G}$ chord. Once the student has satisfactorily completed the procedure described above, point to the $\overline{G}$ chord symbol and place two fingers of his left hand on the keys labeled G and D. Then point to the letter D written beneath the $\overline{G}$ chord, and have the student: • Locate the key labeled D with the index finger of his right hand; • Wait; and then • Play both hands together as before. Using the procedure described above, have the student play the entire selection.	

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Communication Disorders
Primary
Intermediate

Goal: Beginning language development

Objective	Learning Experience	Resource
The student demonstrates rhythmic response to music in both vocal and instrumental forms.	• Encourage the child to respond to improvised music that follows, interprets, and builds upon his natural inclinations.	Simple percussion instrument, a piano, and teacher-improvised music
The student demonstrates the ability to perceive and respond to a rhythmic pattern in both vocal and instrumental forms.	• Introduce songs with a simple structure in which rhythmic phrases can be extracted and/or treated antiphonally.	"Hello" and "Goodbye," from Nordoff and Robbins' <i>Children's Play Songs</i> , Book I (Theodore Presser)
The student demonstrates the ability to control word production.	• Have the children sing antiphonal songs in which vowels are prevalent and which provide practice in consonant sounds.	"Hello," "What's That?," "Roll Call," "I Have a Name," and "Goodbye," from Nordoff and Robbins' <i>Children's Play Songs</i> , Books I and II (Theodore Presser)
The student demonstrates an understanding of the meaning of words.	• Have the children sing action songs which name, identify, and describe.	
The student demonstrates increased concentration for longer periods of time.	• Involve the children in group activities which provide more challenging experiences with music.	"Pif Paf Poltrie," "3 Bears Goldilocks," and "Fun for 4 Drums," from Nordoff and Robbins' <i>Children's Play Songs</i> , Books I and II (Theodore Presser)
The student demonstrates an understanding and retention of both words and music.	• Involve the children in singing games, musical stories, and experiences which combine instrumental with vocal performance.	
The student demonstrates appropriate response to new rhythmic patterns.	• Involve the children in group activities which demand increasingly complex rhythmic responses and greater retention.	



Muriel K. Mooney
New York State School for the Blind
Batavia, New York

Blind
Intermediate

Goal: Greater feeling of capability and security, and depth of appreciation for music

Objective	Learning Experience	Resource
The student demonstrates a general knowledge of the basic elements of a given song.	• Acquaint the students with the elements necessary for reading and understanding the music of a song such as "The Blacksmith" through a brief, teacher-directed study of: - <i>The name of the song.</i> Involve the children in an exchange of ideas about blacksmiths. - <i>The composer.</i> Do they know any other music written by Johannes Brahms? - <i>The time signature.</i> Have the children construct measures of 3/4 time, using half, dotted half, quarter, and eighth notes. - <i>The key signature.</i>	Johannes Brahms' "The Blacksmith," in Leonhard, Krone, Wolfe, and Fullerton's <i>Discovering Music Together</i> , Book 5 (Follett Publishing Co.)
The student demonstrates the ability to use an "upbeat" correctly.	• Have the students determine the number of counts in the first measure. Since the first measure of "The Blacksmith" contains only one count, they will probably conclude that this is an "upbeat."	Braille copies of the song
The student demonstrates the ability to read the notes correctly and to determine from them the rhythm of the melody.	• Have the entire class read the notes rhythmically until it becomes easy for them and they get a <i>feeling</i> for the rhythm of the song.	
The student demonstrates the ability to sing the melody of a song.	• Establish tonality by singing and/or having the students sing the scale and the tonic triad. • Then help them to learn the first phrase through a question such as the following, "What would help us to find the pitches of this melody?" (Answer: the tonic triad)	

Objective	Learning Experience	Resource
The student demonstrates familiarity with the words of a song, the ability to combine the words with the music, and an appreciation of the song as an artistic unit.	• Have them study the second phrase by: - Finding the tonic triad; - Finding the scalewise passage; - Finding evidence of a dominant triad; and - Adding the 7th to the dominant. • Move on to the third phrase and have the students: - Find the scalewise passage; - Find the notes not included in the major scale (accidental); - Sing the 6th interval (F flat down to D); and then - Sing the third phrase. • Finally, have the students sing the entire song with notes until they have learned the melody. • Have the students read the words of the song as a group, combining one phrase at a time if necessary. Then ask them to sing the entire song. - Emphasize good performance and interpretation. Such questions as this might prove helpful: "How would <i>you</i> sing a song about a blacksmith?" References to tone quality and dynamics should be included in the answer. - Stress good diction. Emphasize important words such as <i>clanging, clashing, crashing, chiming</i>. Finally, have the students sing the entire song with accompaniment.	

Kenneth Medema
Essex County Hospital Center
Cedar Grove, New Jersey

Visually Impaired
Intermediate

Goal: Development of the ability to:

- Perceive, isolate, and perform melodies
- Recognize the place of melody as an element of musical structure

Objective	Learning Experience	Resource
The student demonstrates the ability to imitate simple two- or three-note phrases.	• Sing simple words or phrases like "Hello," "How are you?," or the days of the week in pentatonic phrases of two or three notes and have the students repeat your performance. Then ask them to create their own melodic phrases, using the same words and phrases as before, and have them imitate each other. • Play two- or three-note descending phrases (not necessarily pentatonic) on the piano and have the students hum them.	A piano or any other percussion instrument (tone blocks, etc.)
The student demonstrates the ability to hum a previously learned melodic phrase along with accompaniment.	• Teach the students a simple melody such as "Old MacDonald" or "Goodnight Ladies" to the rhythm of a drumbeat. Then have the students hum the melody to the accompaniment of the drum. • Teach the students another simple melody, preferably the melody of a song which they know and like. Then have them hum the melody, this time clapping the rhythm as they hum. • Using the piano or a guitar, play an accompaniment to one of the songs the students have learned, <i>but not the melody</i>. Have them sing or hum the melody as you play.	A simple melody, a low-pitched drum, and a piano (if needed) A piano or a guitar
The student demonstrates the ability to perceive the difference between melody and accompaniment.	• Using a song the students have learned, have them hum the melody — but play several beats on the drum before the melody begins. Repeat the procedure, using tapping or clapping instead of drumbeats. • Using "The Happy Farmer" from Schuman's <i>Piano Pieces for Children</i>, play the right hand accompaniment first and then the left hand melody. Ask the children to hum the melody. • Using a recording of Schubert's <i>Wohin</i>, ask the children to raise their hands when the melody begins.	A piano and a low-pitched drum A piano and Schuman's <i>Album for the Young</i>, Op. 68 A record player and a recording of Schubert's <i>Wohin</i> (Victor LCT-1048)

Objective	Learning Experience	Resource
The student demonstrates the ability to perceive a melody line regardless of its pitch level or surrounding musical texture.	• Using a recording of Saint-Saens' <i>Carnival of the Animals</i>, play the "Elephant." Point out the melody in the tuba, and have the students hum it with the record. • Using a recording of Bach's "The Chorale Prelude-Wachet auf" as performed by the Swingle Singers (Phillips' Records- <i>Bach's Favorite Hits</i>), point out the main chorale melody. After several hearings, have the children hum this melody. • Play the first few opening bars of a recording of Beethoven's <i>Symphony No. 3</i>. Ask the students to hum the first melody they hear. (This should be the melody in the celli and basses.)	Saint-Saens' <i>Carnival of the Animals</i> (Columbia MS-636) Beethoven's <i>Symphony No. 3</i> (Columbia 3ML-4228)
The student demonstrates the ability to perceive and to sing or hum the melody line of a piece of music he has heard three times.	• Using a recording of Haydn's <i>Surprise Symphony</i>, play the first statement of the second movement theme three times. During the third hearing, have the students hum the melody with the record. • Using a recording of Mozart's <i>Eine Kleine Nacht Musik</i>, play the first sixteen measures (A section) of the third movement three times. After three hearings, ask the students to hum the melody.	Haydn's <i>Surprise Symphony</i> (Columbia MS-7006) Mozart's <i>Eine Kleine Nacht Musik</i> (Victor LM-1102)

Kenneth Medema
Essex County Hospital Center
Cedar Grove, New Jersey

Visually Impaired
Intermediate

Goal: Recognition and use of the elements of rhythm in performance and in composition

Objective	Learning Experience	Resource
The student demonstrates the ability to imitate rhythmic phrases.	- Using a drum or handclapping, have the students imitate rhythmic phrases in both duple and triple meter with no more than five distinct notes. Then have them create their own phrases and imitate each other. Later, you might lead the students in clapping, stamping, walking, tapping, and vocalizing their own phrases. This could turn into a game of rapid imitation. - Help the students to discover the rhythmic contour of their names.	A piano and a low-pitched drum
The student demonstrates the ability to perform a rhythmic phrase in the context of the basic beat.	- Have the students tap and count the beat of rhythmic phrases in 4/4 time. Then vary the procedure by having them count one measure, clap one measure, tap one measure, and stamp one measure. - Play rhythmic phrases in 4/4 time on a low-pitched drum, a piano, or some other percussive instrument, and have the students tap their feet to the beat. Play the phrases in four-measure sequences, each phrase being one measure long. Repeat the procedure, this time having the students clap the phrases while maintaining the beat with their feet. Repeat in triple meter. Vary the activity by having the students compose rhythmic phrases while tapping the beat.	
The student demonstrates the ability to differentiate between duple and triple meter.	Using the techniques described in the preceding activity, perform rhythmic phrases in both duple and triple meter. Count while the students are performing.	

Objective	Learning Experience	Resource
The student demonstrates the ability to isolate the rhythm pattern from the melody of a song.	• Clap rhythmic phrases in triple meter, with the accent on the first beat, and ask the students whether there is a three or a four feeling to the pattern. Then play a simple melody, again accenting the first beat of each measure, and ask the same question. • Ask the students to set up a basic beat in each meter successively, and then perform rhythmic phrases in the context of that beat. • Using a song like "Twinkle, Twinkle, Little Star," have the students clap the rhythm of the melody while tapping the beat. Point out the "long notes" — <i>star, are, high, sky</i>, etc. — and ask how many beats are counted for these notes. Repeat the activity with a song like "Happy Birthday," pointing out that the word <i>you</i> receives two beats in each case. • Using a simple song from any appropriate text such as <i>This Is Music</i>, play the melody on the piano and ask the students to: — Imitate the rhythm pattern; and — Determine the basic beat.	Sur's <i>This Is Music</i>, Book 3 (Allyn & Bacon, Inc.)
The student demonstrates the ability to determine the meter, the specific rhythm pattern, and the difference in duration in a given melody.	• Encourage the students to suggest the songs or melodies to be used in this experience. Then play some or all of the tunes they suggest and ask them to: — Listen carefully as you play to determine the basic beat; — Tap out the rhythm pattern; and — Represent the long and short notes by drawing lines on the desk or table with their fingers. Vary the experience by having the students imitate or represent the basic beat and rhythm pattern in terms of body movements such as walking, etc.	

Kenneth Medema
Essex County Hospital Center
Cedar Grove, New Jersey

Visually Impaired
Advanced

Goal: Recognition and identification of basic concepts in musical form

Objective	Learning Experience	Resource
The student demonstrates the ability to recognize identical or similar phrases when he hears a tonal melody.	• Have the students sit with their hands raised while you play the first two phrases of a song like "Twinkle, Twinkle, Little Star." Have them keep their hands down for the next two phrases, and up again for the two that follow. Repeat the experience, this time letting the students decide when their hands should be up or down. - Use the same procedure with two or three other melodies (e.g., "Did You Ever See a Lassie?," "Down by the Station," "Old MacDonald"). • Play a recording of Schuman's "The Happy Farmer" and ask the students to indicate when the phrases come back by raising their hands, as before, or by pointing in a given direction. • Play a recording of a song like "Goin' Out of My Head" and ask the students to raise their hands whenever the title phrase comes back to the melody.	A record player and a recording of Schuman's <i>Album for the Young</i> , Op. 68
The student demonstrates the ability to recognize a melody line whenever it occurs in a given piece of music.	• Using the procedures described in the preceding experiences, teach the class the first eight measures of Mozart's <i>Eine Kleine Nacht Musik</i>. Have the students hum the melody and clap the rhythm. Then play a recording of this movement and have them raise their hands whenever they hear "our song" or "our phrase." • Discuss the first notes (the triad) of Bach's <i>Violin Concerto in E</i>, humming them, clapping their rhythm, playing them on the piano, etc. Then play a recording of the work and ask the students to raise their hands whenever "our three notes" come back. This might be done like a treasure hunt, in which the students "take a journey through the music" to find "our three notes."	Mozart's <i>Eine Kleine Nacht Musik</i> (Victor LM-1102) Bach's <i>Violin Concerto in E</i> (Victor LM-1818)

Objective	Learning Experience	Resource
The student demonstrates his perception of sectional divisions in a given piece of music either by a change in body position or by a verbalization at the change of section.	A similar procedure might be used with "O Tannenbaum." Teach the song to the class. Then — using the phrase "O Tannenbaum, O Tannenbaum" as the "hidden treasure" — have the students stand whenever they hear the phrase and sit during the interim between phrases. • Play the song "O Tannenbaum." Ask the students to sit during the first eight measures and stand during the following four, or otherwise indicate their recognition of the difference in the two sections. If necessary, point out the fact that the second section is nothing like the first. Repeat the procedure with a song like "Jingle Bells," having the students sit during the chorus and stand during the verse, in alternate fashion.	"O Tannenbaum" "O Tannenbaum" "Jingle Bells"
The student demonstrates his perception of theme and variation form in a given piece of music by saying the word <i>theme</i> when the theme is being played, and the word <i>change</i> when a variation is being played.	• The following experience has been designed for use with the song "All Things Should Perish From Under the Sky," but — like the other activities in this unit — the procedure can be adapted for use with other selections. - Play the song twice on the piano. - Then play it a third time, having the students: (a) <i>hum</i> the first four measures, (b) <i>listen</i> to the next two measures, and (c) <i>hum</i> the last four measures. - Call the first four measures "our phrase." - Then play the song through again and have the students raise their hands or otherwise indicate when they hear "our phrase." • Using a simple, familiar song like "Twinkle, Twinkle, Little Star," help the students to compose variations with repeated notes, dotted rhythms, etc. Then play a variation on the piano and ask the students whether you have played the original song or a change, a variation of it. Repeat the procedure with other simple melodies, perhaps "nursery rhymes."	"All Things Should Perish From Under the Sky"

Objective	Learning Experience	Resource
The student demonstrates the ability to arrange melodic phrases in such a way that the first and last phrases end on a tonic note and are identical.	- Using an appropriate recording such as Dave Brubeck's "Take Five," play the main theme and familiarize the students with it. Perhaps they can hum it. Then play the recording through and have the students identify the theme and variations by saying the word <i>theme</i> when they hear the theme, and the word <i>change</i> when they hear a variation. Use the same procedure with a selection like the last movement of Schubert's <i>Trout Quintet</i>. - Compose a series of short melodic phrases, one of which ends on a tonic note. The others should be usable as complementing phrases. Label your phrases with numbers or letters, teach them to the class, and then have the students experiment by arranging them in different ways. Divide the students into groups, and assign to each — or have each group select — a phrase for its own. Experiment with different arrangements. Then ask each student to sing the phrases in such a way that the first phrase comes back or is repeated at the end of the melody.	A record player and appropriate recordings such as Dave Brubeck's "Take Five," from his Columbia album <i>Time Out</i> Schubert's <i>Trout Quintet</i> (Columbia MS-6473)





Henry A. Emmans
New York State School for the Blind
Batavia, New York

Visually Impaired
Advanced

Goal: Increased appreciation and enjoyment of choral music

Objective	Learning Experience	Resource
The student demonstrates a knowledge of range, breath control, dynamics, and tone quality in a warmup procedure.	Have the students sing several exercises from a collection of warmup materials. Then have them sing a familiar phrase or two which lies well within the range of each section at different volume levels.	A piano Frederick H. Haywood's <i>Universal Song</i>, Vol. I (G. Schirmer, Inc.), pp. 4, 6, and 8 M. Lampell and E. Robinson's <i>The Lonesome Train</i> (Sun Music Co., Inc.), pp. 59- Braille copies of words and music
The student demonstrates accurate performance of choral music, including difficult spots.	Have each section sing its part slowly by itself, the students following their copies of words or words and music. If the range presents a problem, the tenors might sing their part in a key a fifth or an octave lower at first, and then in the original key. Then have all four sections sing the passage together at a slow tempo.	Same as above, plus <i>The Lonesome Train</i>, p. 89 to the end
The student demonstrates the ability to learn a new section by rote.	Have the students listen to a reading of the words in the measures to be learned. Then play and sing a few notes or a short phrase for the sopranos, and have them sing the line several times as you play it for them on the piano. Develop the alto, tenor, and bass parts in the same individual manner, asking each section to sing with the preceding sections as soon as it knows its own part. Once the basses have learned their part, all four sections can sing the passage together.	A piano <i>The Lonesome Train</i>, pp. 55-5 Braille copies of words and music
The student demonstrates the ability to perform work learned in a previous rehearsal with accuracy.	Have the students listen to a reading of the words in the passages to be reviewed. Then have each section listen carefully as its part is played and sung, and then sing the part as you play it on the piano. Pay particular attention to the dynamic levels, attacks and releases, and tone quality. Then have the entire group sing together. Rehearse without the use of braille copies as soon as possible, and begin to develop a "professionalism" in the group by concentrating on such things as breathing after the release of the pitch chord, etc.	A piano <i>The Lonesome Train</i>, pp. 7-11 Braille copies of words and music Robert Ege's <i>The Ninety-eight Psalm</i> (Overbrook School for the Blind)



Janet D. Fryling
New York State School for the Blind
Batavia, New York

Visually Impaired
Advanced

Goal: Development of poise, self-confidence, and personal satisfaction

Objective	Learning Experience	Resource
The student demonstrates the ability to sing with good posture, breath control, and ease of tone production.	- Have the student review the basic principles of singing (correct posture, breath control, consistency of tone) while singing basic vocalises. These may be devised by the teacher or drawn from texts such as that listed in the resource column; but in either case, the exercise should fit the needs of the individual student. In the course of this activity, have him: - Concentrate on producing a consistent tone quality while singing vowels on a single pitch; - Add explosive consonants to the vowels; and - Maintain the same tone quality and pronunciation of vowels while singing up and down scales.	A piano and Van A. Christy's <i>Expressive Singing</i> (Dubuque, Iowa: Wm. C. Brown, 1961)
The student demonstrates that he has memorized the aria which had been previously assigned.	- Have the student sing the aria from beginning to end while you or an accompanist plays for him. The use of an accompanist is preferable, since it enables the teacher to concentrate more fully on the student's problems. Then: - Help the student to pronounce the words correctly, either by demonstrating them yourself or by playing a recording of the aria by a professional soloist. - Remind the student of the pure vowel sounds he produced while vocalizing, and explain that he must use the same ease and naturalness in singing the words of the aria. - Describe the shape of the mouth required for each of the vowel sounds, and shape the student's mouth for him if he finds it difficult to do so himself.	
The student demonstrates a knowledge of the plot of the opera from which the aria is taken.	Ask the student to tell the story of the opera, relating the aria he has learned to the work as a whole.	Milton Cross' <i>The New, Complete Stories of the Great Operas</i> (Garden City, N.Y.: Doubleday & Co., Inc., 1955)

Objective	Learning Experience	Resource
The student demonstrates the ability to sing the aria with appropriate emotional expression.	• Encourage the student to determine the emotional aspects of the aria by himself. Then ask him to express these aspects through his own voice as he sings the aria. Tape his performance, and have him listen to the recording and evaluate his efforts. Does he feel that he has achieved the effects he intended to achieve? If so, where and how? If not, where and why not? Continue to work with the student in this manner until both he and you are satisfied with the result.	A tape recorder
The student demonstrates the ability to sing an aria with consistent tone production, good diction, appropriate expression, and poise.	• Help the student to develop a relaxed stage presence. - If he has an awkward stance, place him in a more desirable position. - Be sure that his arms are in a comfortable and flattering position. - If he holds his head too high or too low, adjust it. Remind him of these corrections, but in a way that helps him to relax rather than to become even more conscious of himself. • When he is ready, have him perform first for a studio recital and then for a regular recital.	

John E. Grapka
New York State School for the Blind
Batavia, New York

Visually Impaired
Advanced

Goal: Development of skills and appreciations for ensemble technique

Objective	Learning Experience	Resource
The student demonstrates the ability to play an orchestral instrument with precision and accuracy.	• Select a scale and have the entire orchestra play detached whole notes up and down, then half notes, and finally quarter notes. These can be played in different styles, with different phrasing, different rhythmic patterns, and different articulation. Point out that the initial attack and release must be simultaneous. • Set the tempo and style by counting. For example, in 4/4 time, count (in tempo) "One - two - ready - play," and have the orchestra enter on the next beat. In 3/4 time, count "One - ready - play"; and in 2/4 time, "Ready - play." Depending upon the composition, it is not always necessary to count a whole measure. With discretion, the conductor can simplify this technique. For example, music that is to be played in a fast tempo may require a subdivided count in order to initiate verbal preparation. In 2/4 time, such a count may take the form of "One - and - ready - play," or "One - and - two - and."	Appropriate selections, such as Lehar-Wright's "Gold and Silver Waltz" (Carl Fischer), Anderson's "Belle of the Ball" (Mills Music Co.), and Beethoven's "Turkish March" (Oliver Ditson Co.) listed in 1969 NYSSMA Manual Appropriate selections, such as Prokofieff-Perry's "March" from <i>The Love of Three Oranges</i> (Boosey & Hawkes) and Strauss' "Pizzicato Polka" (Boosey & Hawkes) for a staccato style, and Debussy-Issac's "En Bateau" (Carl Fischer Inc.) for a legato style
	Set the style either by crisp, precise counts for staccato playing or by varying the length of the counts for a greater degree of legato playing.	

Objective	Learning Experience	Resource
The student demonstrates the ability to play with good intonation.	• Rap a stick for attention, give the students enough time to get ready, and begin counting for the orchestra to make its entrance. If the time lapse between the signal and the counting is either too short or too long, the entrance will be ragged. Repeat playing the first note of the composition several times until a feel for attacking with precision has been developed. • Help the students to develop a natural psychological response following a hold or a break in the music by singing or playing the passage. Such entrances may be based on or related to a natural breathing response rather than to a rigid counting. On a hold or on the last chord, it may be necessary to decide exactly how long the note must be held and to have each student count to himself in order that the release be effected simultaneously. Point out that each tone has a beginning, a duration, and an end. • Demonstrate rubato passages by singing or playing and then having the students play these repeatedly until they have developed a sense for them. Point out that each member of an orchestra or ensemble must listen to what the other members are doing and anticipate their actions in order to achieve a simultaneous response. • Have the orchestra play scales in unison for warmup. (C scale, for example) • Select slow, sustained music to give the students time to hear their pitch. Impress on the students the need to become sensitive and pitch-conscious by listening to the others while playing and by compensating for factors affecting intonation (e.g., temperature, embouchure, slipping pegs).	Appropriate selections, such as Schubert-Weaver's <i>Rosamunde Overture</i> (Mills Music Co.) Appropriate selections, such as Rodgers-Bourdon's "South Pacific Selection" (Williamson Music Co.) and Lara's "Granada" (Peer International Corp.) Strauss-Winter's "Pizzicato Polka" (Boosey & Hawkes) Appropriate selections, such as Grieg-Roberts' "Last Spring" (Carl Fischer) and a Bach chorale, "O Thou With Hate Surrounded" from <i>Bach Suite #2</i> (G. Schirmer Inc.)

Objective	Learning Experience	Resource
The student demonstrates the ability to play with musical expression.	• Have the students play a g minor chord and bring their attention to the fact that the 3d must be slightly lowered. Then have them play a D 7th chord and show that the f# or leading tone must be raised slightly. Point out that in orchestral playing there is a significant difference in the pitch of enharmonic tones. Do not compromise with pitch. Record rehearsals. Then play them back and point out discrepancies. • Point out that the usual tendency is to play as loud as one can, to "punch out" notes and "whomp" or accent phrase endings. Help the students to understand that it is necessary to hold some energy in reserve to meet later increased demands. Then make them aware of contrast by having them make their crescendos and diminuendos gradually, avoiding gross exaggeration of dynamics. • Whenever they encounter a lyrical melody that requires a feeling of flow, have the students play it as if they were singing it. Secondary or supporting parts must be subdued and the students' attention brought to the important part by saying, "Listen to the violins" or "Listen to the clarinet solo" — "Try to enhance their part." Record rehearsals and point out these parts. While the students are playing, indicate all dynamic and tempo changes — in fact, all directions should be given verbally. This means that not only must they listen to themselves and to each other, but also to the conductor.	Tape or cassette recorder Appropriate selections, such as Bach's "Jesu Joy of Man's Desiring" (Carl Fischer) listed in 1969 NYSSMA Manual Appropriate selections, such as Mozart's "Shepherd King Overture" (Boosey & Hawkes) Appropriate selections, such as Schubert-Weaver's <i>Roseamunde Overture</i> (Mills Music Co.) and Rodgers-Muller's "Sound of Music Selection" Tape or cassette recorder
The student demonstrates the necessary ability to memorize orchestral music.	• Play a recording or a tape of the composition for the students, if one is available.	Tape or record player

Objective

Learning Experience

Resource

Have a braille copy made of each part. If unavailable, then have a sighted person dictate the part to the student or ask a volunteer to braille the music.

Make a cassette recording of the isolated parts, and of the isolated part combined with some other part or chordal accompaniment.

Point out patterns such as repeated measures and sections or similar phrase, fingering, and sequence or melodic patterns.

- Help the students to become aware of the relationship between notes of varying durations. Encourage them to consciously subdivide their counting in more complicated rhythms — especially dotted notes. As they play, the conductor may also subdivide the beat verbally or by tapping.

Help them to distinguish between rhythms based on duple and triple subdivisions such as  and 

Perkins braille writer and braille paper

Braille music available from Howe Press of the Perkins School for the Blind, 175 N. Beacon St., Watertown, Mass. 02172; the Division for the Blind and Physically Handicapped, Library of Congress, Washington, D.C. 20542; and the American Printing House for the Blind, 1839 Frankfort Ave., Louisville, Ky. 40206

Cassette recorder

Appropriate selections, such as Chopin-Gordon's "Le Petit Ballet" (Shapiro-Bernstein) listed in 1969 NYSSMA Manual

Appropriate selections, such as Verdi-Seredy's "March from Aida" (Carl Fischer), E. Coates' "Knightsbridge March" (Chappell & Co., Inc.), and Debussy-Issac's "En Bateau" (Carl Fischer, Inc.)

Sister Rose Marie Brick
 St. Mary's School for the Deaf
 Buffalo, New York

Deaf and Severely Hard of Hearing
 Primary
 Intermediate

Goal: Improvement of sound perception through auditory and tactile stimuli

Objective	Learning Experience	Resource
The student demonstrates an awareness of the presence of sound and the pleasure it can produce.	• Have the children lie full length on the floor near a record player with an amplifier placed on the floor. Increase the volume of pleasing music that the children can <i>feel</i> throughout their bodies. Then turn the record off suddenly, and have the children respond by saying "Stop." After each response, ask the group to move farther from the source of sound. In this way, the children will be required to develop a greater amount of perceptual attention each time. • Give a small drum to one of the children and encourage him to tap it when he hears sound. Then give another drum to another pupil and repeat the procedure until the entire group is involved and responding.	A record player and amplifier; a floor which conducts sound vibration; and a low-pitched recording, such as <i>U.S.A. on the March</i> (Kimbo, 2030) Teacher-made drums from canisters, and low-pitched piano music or a recording such as <i>Children's March</i> or <i>The Rhythm Hour</i> (CC 615.1)
The student demonstrates the ability to respond to sound in an appropriate way.	• Let the children play a variation of Cowboys and Indians by hiding behind the piano or amplifier and emerging in creative response to sound. • Encourage the younger children to sit on top of the piano as you play and respond to the music by singing, covering their eyes, moving in a particular way, etc. A number of activities of this type might be created to meet the particular interests, needs, and characteristics of the children in the group. • Sound a definite rhythm on a low-pitched percussion instrument and have each child respond to the beat with his entire body and then freeze, holding his position and maintaining his balance and muscular control until the next beat. Encourage creative movements and an artistic style.	Any low-pitched recording or improvised piano music A piano and low-pitched, but rhythmic piano music A low-pitched percussion instrument such as a hand drum, a gong, or cymbals
The student demonstrates the ability to use sounds for communication.	• Give instruments to a group of two or three children and have them strike the instruments as they jump, and then turn or crouch in <i>alternating</i> fashion. Experiences of this type tend to improve listening and kinesthetic integration and should therefore be repeated in various forms.	Classroom percussion instruments

Sister Rose Marie Brick
St. Mary's School for the Deaf
Buffalo, New York

Deaf and Severely Hard of Hearing
Primary
Intermediate

Goal: Increased awareness of rhythmic and stress patterns

Objective	Learning Experience	Resource
The student demonstrates an awareness of fast and slow tempos by corresponding body responses.	Associate fast and slow tempos with a hobby horse and a stuffed elephant. Then give the toys to the children and have them use these or other animals to interpret contrasting tempos in the rhythms of a hand drum, a melody played on the piano, a recording, or spoken syllables. Use a variety of animals and appropriate childhood experiences to illustrate contrasting tempos.	Toy animals and piano music "The Ponies" (p. 58) and "Jumbo" (p. 63), from <i>Discovering Music</i> , Book II
The student demonstrates the ability to recognize and interpret simple basic rhythms.	Focus on the coordination necessary for skipping, hopping, and galloping — and associate these activities with specific rhythms on a drum and a piano. Then play a recording and let the children <i>feel</i> the amplifier. Have them execute the rhythms of the record both in sequence and in scrambled form until they achieve some degree of skill; and then play a group game, starting the action when the record starts and holding at the end of each band. Maintaining an atmosphere of fun, you might vary the game by eliminating those who move, slide, tumble, or otherwise fail to be "statues" between bands.	A recording such as Vol. I of <i>Adventures in Rhythm</i> (CC 623)
The student demonstrates the ability to recognize a rhythmic phrase and to repeat a given pattern.	With the children sitting in a semicircle around you, clap seven even beats — counting aloud to each child in turn and encouraging him to clap with you and then to imitate what you have done. When each child is able to imitate your seven even beats exactly, introduce eighth notes in various positions within the phrase and have the children echo each of the new patterns that result.	
The student demonstrates the ability to create an appropriate rhythmic response to a given phrase.	Once the children have developed skill in echoing rhythmic patterns, introduce a question and answer game in which the children respond with individualized rhythmic "answers" to the "questions" you clap.	

Objective	Learning Experience	Resource
The student demonstrates the ability to recognize 2/4, 3/4, 4/4, and 6/8 meters aurally.	With the children standing around you at the piano, improvise with selected meters until each child can recognize the differences between them. Reinforce their understanding by using these same meters on drums where the children can "see" them.	A piano <i>Making Music Your Own</i>, Book 2, p. 100 ff. <i>Music for Young Americans</i>, Book 3, p. 16 ff. and p. 90 ff.
The student demonstrates the ability to produce 2/4, 3/4, 4/4, and 6/8 meters on simple instruments.	Encourage the children to execute these rhythms on a variety of simple instruments with counting or syllables in their own levels of speech as accompaniment.	Classroom instruments
The student demonstrates the ability to interpret 2/4, 3/4, 4/4, and 6/8 meters through appropriate body movements.	Encourage the children to perform or interpret selected meters with creative body movements. This type of experience might be either preceded or followed by an exercise with rhythm poles. Bring two 8-foot poles down on the floor in rhythmic sequence, moving them apart on the first beat and bringing them together on those that follow while the children hop between the poles or on either side of them accordingly.	A piano, classroom instruments, recordings, etc. Rhythm poles
The student demonstrates the ability to shift accent in a given rhythmic pattern.	Play two chords on the piano, accenting the first, and elicit a vocal response first from the class as a whole and then from each student individually. Repeat the procedure, this time with the accent on the second chord, and encourage the children to illustrate their concepts on the chalkboard or through any other creative device. Employ similar procedures with other meters (e.g., <i>one two three</i>, <i>one two three</i>, <i>one two three</i>), and have the children produce the accent patterns vocally, using a microphone, while their classmates listen to and <i>feel</i> the sound at the amplifier. Transfer these rhythmic and stress patterns to words, phrases, and sentences appropriate for the educational level of the children in the group. A Language Master and commercially produced materials or cards made by the teacher and/or the students can be used effectively in this type of activity.	A piano, a microphone, an amplifier, a Language Master, and assorted materials

Sister Rose Marie Brick
St. Mary's School for the Deaf
Buffalo, New York

Deaf and Severely Hard of Hearing
Primary
Intermediate

Goal: Improvement of listening, kinesthetic integration, and group activity skills

Objective	Learning Experience	Resource
The student demonstrates an understanding of music and movement as an esthetic form of communication.	• Gradually form a group in the center of the room by engaging the pupils in conversation, one at a time. Then slowly increase the size of the circle and begin to substitute sweeping, artistic gestures and free movement for words. Encourage the children to take turns as in conversation, thus creating a form of communication through simple, graceful movement. • Encourage the older pupils to express such universal human emotions as joy and sorrow, beauty and ugliness, anger and calm, love and hate, alienation and friendliness, etc. and their own released or unreleased feelings through spontaneous creative interpretation. Proceed from small, ball-like forms on the floor to large, dramatic movements on all levels and in all directions; and vary the activity from solo to group performance, or the reverse. Since the pupils' own rhythm and interpretation form the substance of the experience, little, if any, music is required. • Tell the children a story such as "The Sleeping Princess." Show them pictures as you tell it, and encourage discussion. Then tell the same story again, this time having the children supply appropriate sound effects (e.g., the sound of a gong to signal the beginning, castanets when the characters walk, glissandos on the glockenspiel for the voice of the princess, scratching noises on the tambourine for the voice of the witch, or tapping on rhythm sticks to indicate the passage of time).	Adaptations of "Dance-a-Story," from <i>The Magic of Music</i> , Book 2, p. 167 ff.
The student demonstrates the ability to use the rhythm of a song as the basis for interesting rondo forms.	• Select a song such as "Rain, Rain" and teach the words, the rhythm, and the style at the piano. - Then ask the children to close their eyes, turn their backs, or otherwise demonstrate that they recognize contrasting phrases. - Let them "play" the rhythm on the piano.	A piano and a song such as "Rain, Rain," from <i>Making Music Your Own</i> , Book I

Objective	Learning Experience	Resource
The student demonstrates the ability to participate in the development of a rhythmic rondo.	- Divide the class into two groups and have them clap the rhythm to the accompaniment of speech. - Have the children dramatize the song. - And when they have grasped the rhythmic structure of the song, let one of the children sing at the microphone, then another and another until the entire class has been included in the experience.	Microphone equipment
The student demonstrates the ability to participate in planning a movement rondo.	Deaf children need this type of speech and rhythmic reinforcement.	
The student demonstrates the ability to create simple orchestration in rondo form.	• Have the pupils develop a rhythmic rondo with creative gestures and body movements, alone or in combination. The A section might be performed by the entire group and specific episodes or verses, by individual students. Guidelines adapted from the Orff Method are useful for this activity. • Use the children's rhythmic and speech patterns as material for developing a movement rondo. Suggest simple steps and contrasting patterns based on the now familiar A B A C A form, but avoid prepared steps and patterns as much as possible. Encourage the children to improvise their own, and show them the way by improvising accompaniment on the piano or adapting a suitable record. • Using familiar rhythmic, speech, and movement patterns, help the children to develop a simple orchestration. Drums — particularly a low C and G tympani — will be helpful in maintaining the basic pulse. Other useful instruments include the alto glockenspiel, the alto xylophone, the soprano xylophone, tambourines, cymbals, and triangles. The pentatonic scale is preferable for this activity, the number of tones used depending upon the children's capabilities. The A section might consist of a 4- or 8-bar orchestration, with interim episodes expressed in creative gestures and movements by individual students accompanied by the teacher on a recorder. The results will probably be far from perfect, but the pleasure and self-esteem the children derive from "making music together" is well worth the effort.	"The Rhythmic and Melodic Rondo," from Doreen Hall's <i>Teacher's Manual for Orff-Schulwerk Music for Children</i> , p. 25
		A recording such as <i>Folk Dances From Many Lands</i> (Rhythms Production, CC 607)
		Adaptations from <i>Orff-Schulwerk Music for Children</i> , Book I, p. 58
		Tympani, a recorder, and other instruments



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 1545 St. Paul Street
 Rochester, New York

Deaf
 Intermediate
 Advanced

Goal: Voice improvement

Objective	Learning Experience	Resource
	Demonstrate and point to the charts for the following exercises. Then have the students repeat the exercises with you.	A piano (the students <i>must</i> place their hands on the piano) Charts with the voice exercises written on them The singing voice of the teacher
The student demonstrates the ability to control his breath and to increase his breath span.	- Exercise for the development of breath control and increased breath span: - Syllable <i>fʌ</i> - tempo 6/8 (improvised chords may be used) <i>fʌ fʌ fʌ fʌ fʌ fʌ</i> <i>fʌ</i> sustained for five counts - Other syllables <i>fʌ</i>, <i>fē</i>; procedure - same as above	
The student demonstrates proper tongue placement and control.	- Exercise for proper tongue placement and control: - Long vowels - tempo 6/8 <i>ā ē ī ō ū</i>	
The student demonstrates flexibility of the lips.	- Exercise for flexibility of the lips: - Tempo 2/4 - steady, becoming more rapid - The movement of the lips should be exaggerated. <i>ʌ ʌ ʌ ʌ ʌ ʌ</i> <i>ō ē ō ē ō ē ō ē</i> - Repeat eight times.	Hearing aids, both individual and group aids

Objective	Learning Experience	Resource														
The student demonstrates the development of resonance.	- Exercise for resonance, TVAK Method: - Tempo 3/4<table><tr><td>1 2 3</td><td>1 2 3</td></tr><tr><td>m — —</td><td>mum mum mum</td></tr><tr><td>m — —</td><td>m̄ (sustained for 2 and 3)</td></tr><tr><td>m — —</td><td>m̄l (sustained for 2 and 3)</td></tr><tr><td>m — —</td><td>m̄e (sustained for 2 and 3)</td></tr><tr><td>n — —</td><td>n̄e n̄e n̄e</td></tr><tr><td>n — —</td><td>n̄o n̄o n̄o</td></tr></table> - Repeat each series three times.	1 2 3	1 2 3	m — —	mum mum mum	m — —	m̄ (sustained for 2 and 3)	m — —	m̄l (sustained for 2 and 3)	m — —	m̄e (sustained for 2 and 3)	n — —	n̄e n̄e n̄e	n — —	n̄o n̄o n̄o	TVAK Method T = Tactile V = Visual A = Auditory K = Kinesthetic
1 2 3	1 2 3															
m — —	mum mum mum															
m — —	m̄ (sustained for 2 and 3)															
m — —	m̄l (sustained for 2 and 3)															
m — —	m̄e (sustained for 2 and 3)															
n — —	n̄e n̄e n̄e															
n — —	n̄o n̄o n̄o															
The student demonstrates the ability to project his voice.	- Exercise for voice projection: (improvised chords are good) - Tempo 2/4 - quick<table><tr><td>wō wō</td><td>wō wō</td><td>wō wō</td><td>wō wō</td></tr><tr><td>wē wē</td><td>wē wē</td><td>wē wē</td><td>wē wē</td></tr></table> - Repeat all twice.	wō wō	wō wō	wō wō	wō wō	wē wē	wē wē	wē wē	wē wē							
wō wō	wō wō	wō wō	wō wō													
wē wē	wē wē	wē wē	wē wē													
The student demonstrates the ability to recognize and change the pitch of his voice.	Exercise for change of pitch. (On the octave. I prefer B^b below middle C to B^b above because it is more in the speaking range.) (Accurate change) Above B^b Low B^b High B^b 	Teacher-made chart of the diagram in the opposite column														

Objective	Learning Experience	Resource
	These exercises can be done in the classroom without a piano. Have the student feel the piano for the change from low to high or from high to low. Let him feel your face and the piano as you demonstrate the change. Some students will produce accurately. Others will give a fair approximation, and still others will not succeed at all. A few will be able to give a change on the third and fifth and then do the complete octave. It has been found that individual work on pitch and inflection is necessary and worthwhile for those few students who are able to achieve it. <i>Note</i> Change of pitch is used to alleviate the monotonous voice quality of the deaf student. It is introduced in the earliest stages of the child's voice development.	

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 Rochester, New York

Deaf
 Intermediate
 Advanced

Goal: Development of:

- Fluent, rhythmic, natural speech, and
- An appreciation and enjoyment of music

Objective	Learning Experience	Resource
The student demonstrates the ability to imitate the teacher.	• Teach each student the speech of new songs, using a singing voice to establish the tempo. Do one line of the song at a time. Have the student place his hand on your cheek to <i>feel</i> the production of your speech. Use amplification. Ask the student to imitate your speech pattern.	Teacher-made charts of the songs to be used
The student demonstrates the ability to determine the number of syllables and the accented syllable.	• Work with the student on new and difficult vocabulary. Elicit from him the number of syllables in a word and the accented syllable.	The group hearing aid
The student demonstrates the ability to determine the number of syllables played and the accented syllable, and to speak the word with fluency.	• Reinforcement of vocabulary at the piano is useful because it gives fluency to the word. Play a chord for each syllable in the word, and emphasize the chord for the primary accented syllable. Then ask these questions: - "How many syllables did you hear or feel?" - "Which syllable is accented?" Then say: - "Speak the word with the piano."	A piano The student's own hearing aid Vocabulary listed on the blackboard
The student demonstrates recognition of the symbols and uses them when speaking.	• Mark the phrasing, the stop consonants, stop-glides, emphasis, and inflection on the song chart with the following symbols: Stop consonant Stop-glide Emphasis Inflection Phrasing	Teacher-made charts with the symbols and examples

Objective	Learning Experience	Resource
The student demonstrates the ability to use instruments.	Examples: Hark! the herald angels sing Downtown, things'll be great You coax the blues right out of the horn, Mame I pledge thee my allegiance Note: The following items are an integral part of all speech work with the deaf and are usually taught in speech class as specific units: - Syllabification and accent in words - Phrasing, emphasis, intonation, and inflection - Assimilation of syllables in words and of words in context for a flowing production of speech Music is a valuable aid in developing the phases of speech identified above. • Using one or another of the instruments listed in the resource column, demonstrate the single beat and the triplet. Count the tempo. Have the student imitate your performance until he achieves some degree of success. • Demonstrate the concepts of <i>loud</i> and <i>soft</i> on the bongo drums, again counting the tempo. Have the student imitate your performance, following the count and responding to clues. • Demonstrate the correct way of playing the finger cymbals, triangles, castanets, and maracas. Count the tempo, and give the students a cue when the instruments are to be used for sound effects.	Rhythm instruments such as snare and bongo drums, finger cymbals, triangles, handle castanets, maracas, bells, slide and train whistles, etc. A record player and the group hearing aid, a recording of "The Little Drummer Boy" to illustrate the use of the snare drum, and a tape recorder with a tape of the drum beat used to accompany the song

Objective	Learning Experience	Resource
	• Establish a "Record Period." A record period is very valuable for reinforcement of songs and for building up tempo. The students usually have favorite songs in the three categories identified in the resource column and will request that these be played at the piano during the record period. <i>Note:</i> I have found that choral speaking in unison to musical rhythm is to the majority of deaf students what singing is to a hearing child. Although the deaf student does not sing, he derives enjoyment and speech improvement through this activity. Therefore, any teacher of a group of deaf pupils will find that choral speaking is an important means for developing flowing speech instead of stilted speech.	Sheet music and recordings of: <i>Current popular tunes</i> "Getting To Know You" "Time for Livin'" "Downtown" "It's a Grand Night for Singing" "On a Clear Day" "Do-Re-Mi" "Raindrops Keep Fallin' on My Head" "Those Were the Days" "Edelweiss" "I Want To Be Happy" "The Ballad of the Green Berets" "Good Morning Starshine" "Mame" <i>Patriotic songs</i> "This Is My Country" "America" "The Battle Hymn of the Republic" "This Land Is Your Land" <i>Hymns</i> "The Little Drummer Boy" "Do You Hear What I Hear?" "Hark! The Herald Angels Sing" "We Three Kings of Orient Are" "The Christmas Story"

Blanche D. Baldwin
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 1545 St. Paul Street
 Rochester, New York

Deaf
 Intermediate
 Advanced

Goal: Development of confidence, poise, a feeling of accomplishment, and the ability to dance

Objective	Learning Experience	Resource
The student demonstrates the ability to imitate the teacher's foot movements.	Demonstrate a complete step before the students several times, speaking the foot movements. Then have the students imitate your performance. If they have difficulty with a portion of the step, break the step down.	A piano
The student demonstrates the ability to perform a part of the step.	Repeat part of a step, speaking the foot movements as you do them, and have the students imitate as before. Example: Step - right foot Shuffle-ball-change - left foot Toe-tap - left foot Heel-tap - right foot The procedure should be repeated several times. At this point, music is not necessary, but the rhythm of the step should be kept in mind.	The group and individual hearing aids A portable record player with a recording of the music to be used
The student demonstrates the ability to follow the steps while speaking the foot movements at the same time.	Demonstrate the next part of the step, speaking the foot movements, and have the students do the same. Example: Flap-ball-change - left foot Toe-tap-back - right foot	
The student demonstrates the ability to follow the whole step and approximate the arm movements.	Demonstrate the whole step twice, adding the arm movements. The foot movements are spoken the first time, and the second time the step is counted. The tempo is slow. Have the students dance the whole step with you several times, approximating the arm movements and counting.	The teacher's knowledge of the dance and music from personal experience
The student demonstrates the ability to perform the step independently.	Dance in front of the students until you feel that they are ready to perform independently. Each student must be able to do the step by himself.	

Objective	Learning Experience	Resource
The student demonstrates the ability to dance the step with musical accompaniment.	• Dance the step to the music at a reduced tempo with the students. The music is extremely helpful. Have the students follow your actions twice and then perform the step on their own. Count for the students. When one or two steps have been learned, the others will come more easily. Both the spoken movements of the steps and the counting establish the rhythmic pattern. <i>Repetition</i> is necessary. Practice a routine with the students until each one has mastered it. In a performance, continue to direct the movements by counting the tempo.	A tape recorder and appropriate musical selections
The student demonstrates the ability to suggest creative ideas regarding the ending of a routine after it has been learned.	• Elicit ideas from the students regarding the ending of a routine. This type of student participation indicates their enthusiasm and produces a more exciting routine.	
The student demonstrates the ability to achieve accuracy in foot and arm movements in a dance routine when performing to music at a slower tempo.	• The same procedures are used for pupils at various levels and maturity. Naturally, the materials would vary as to degree of difficulty: the simple and basic fundamentals of dance for primary (approximate beginning age 7), gradually leading into the more difficult as the basic fundamentals are learned. A tape recorder is very useful when the music being used for a dance has been taped at a reduced tempo from a professional record player. To achieve the desired tempo and expression, use music that has been taped from a piano. This is particularly helpful for interpretive dance.	

Carol Matteson
Crotched Mountain School of Special Education
Greenfield, New Hampshire

Multiple Handicapped
Primary
Intermediate

Goal: Improvement of auditory discrimination

Objective	Learning Experience	Resource
The student demonstrates an awareness of the difference between sound and silence.	• Have the children sit as quietly as possible, with their eyes closed, to experience the "sound and feeling" of silence. Then make a series of noises by scratching, shuffling, tapping, etc. — with intervening periods of silence. • With the children in the same position as before (seated quietly, eyes closed), sustain a sound for a moderate length of time and ask them to move their arms or heads so long as they can hear the sound. Repeat the procedure often, but be sure that each sound sequence has a clear beginning and a clear end. • Have the children move freely about the room so long as they hear a designated sound. When the sound stops, the children should stop where they are. • With ambulatory children, you might play a variation of "Musical Chairs," having them walk to the sound or music, and sit when it stops.	An instrument with a clear sound, or appropriate classroom materials Improvised piano music or appropriate recordings
The student demonstrates the ability to differentiate between a speaking tone and a singing tone.	• Speak the name of one of the children and ask him to do the same. Then <i>sing</i> his name, and again ask him to do the same. Repeat the procedure with the other children in the class. • Using imitation or a question-and-answer routine, establish a dialog with the children which alternates between speaking and singing. Later, one of the children might take the lead.	
The student demonstrates the ability to differentiate between loud and soft tones.	• Speak or sing a child's name in a very loud or a very soft tone, and ask him to do the same. Repeat the procedure with the other children, varying the use of loud and soft tones. • Have the children listen to music and contrasting dynamics. Ask them to spread their arms out to their sides when the music becomes very loud, and place their hands together in front of them when the music becomes soft.	Piano improvisation or appropriate recordings with clear dynamic contrasts. "Walking Song," from <i>Adventures in Music Series</i>, Vol. I, Gr. I (Ginn & Co.) RCA-Victor

Objective	Learning Experience	Resource
The student demonstrates the ability to perceive and reproduce a specific tonal pitch.	• Allow the children to experience a crescendo from a very soft to a very loud tone, drawing their arms out as the music becomes louder. Then reverse the procedure with a decrescendo. • Choose a familiar song and have the children sing its phrases loudly and then softly, in alternation. If the song is very short, it may be sung through twice in alternately loud and soft tones. • Have the children talk about things that make: - Loud sounds (e.g., machines, traffic, balloons that pop) - Soft sounds (e.g., wind, rain, a cat that purrs) - No sound (e.g., snow) Illustrate these with pictures, drawings, etc.	Same as above Appropriate songs such as "Swing Low, Sweet Chariot," "Freedom Land," etc. A chalkboard and/or flannel-board and pictures, drawings, or magazine illustrations
The student demonstrates the ability to perceive and reproduce a phrase.	• Sing a series of short sentences in a conversational manner, but on one tone. Encourage individual children to join you in a "conversation," still in the same tone. When the children exhibit no difficulty with one tone, expand the conversation to two or three tones, or more. • Prepare a single octave pentatonic scale for resonator bells. Then with each child performing individually, have the children play one or two tones on the resonator bells and either sing conversationally, or sing a rhyme on the two tones as he plays them. This may be expanded to include all five tones eventually. • Using songs with short passages that can be echoed, have both the group and individual children echo the phrases. Nonverbal children might echo a phrase on a neutral syllable or an open vowel sound.	Appropriate selections such as "Freedom Land," "We're on the Upward Trail," or "When the Saints Go Marching In"
The student demonstrates the ability to perceive form in musical phrases.	• Play short, familiar songs and ask the children to label the lines or phrases of each song with letters (e.g., the first line or phrase, A; the second, B; the third, . . .). The experience might be reinforced with color diagrams of melody lines in which a different color represents each letter.	Appropriate selections such as "All Through the Night," "My Lord, What a Morning," etc.

Objective	Learning Experience	Resource
	• Ask the children to make up motions to illustrate the form of specific songs used in the preceding activity. • Using recordings of short selections written in a clear form, have the children listen carefully and diagram the form of a given selection. Repeated listenings may be necessary. If the activity proves to be too difficult, play a single, prominent section of the piece and ask the children to listen for repetitions of its theme.	A piano should be used with either melody lines or exact harmony for each identical line. Recordings may also be used, if the melody lines are prominent and the harmony exact. <i>Adventures in Music Series</i> (Ginn and Company) RCA-Victor

Carol Matteson
Crotched Mountain School of Special Education
Greenfield, New Hampshire

Multiple Handicapped
Primary
Intermediate

Goal: Improvement of motor coordination and both auditory and visual perception

Objective	Learning Experience	Resource
The student demonstrates his awareness of space and his relation to it.	• Have the children move freely about the room. Instruct them to walk any way they like, and to use up as much space as possible without touching anyone else. The experience can be varied by instructing the children to walk in specific ways — backward, sideways, with arms spread, etc. Nonambulatory children might crawl, roll, or otherwise move in space. • Have the children remove their shoes and socks and lie flat on the floor. Ask them to relax, to pretend that they are <i>very</i> heavy, and to let the floor "hold" them. Then, quietly ask them to move particular parts of their bodies — their toes, ankles, fingers, wrists, etc. — individually. It may be necessary to help some of the children to move these parts by physically manipulating a given part for them. • With the children sitting or standing in a circle, introduce singing games that will reinforce their perception of body parts.	Piano music or appropriate recordings that will provide a relaxed atmosphere. Avoid percussive improvisations or recordings Appropriate singing games such as "Put Your Finger in the Air," "Head, Shoulders, Knees and Toes," "What's That," etc., from Nordoff and Robbins' <i>Playsongs I</i> (Theodore Presser Co.) or "These Are My Ears," from <i>Educational Rhythmics</i> (Association Press)
The student demonstrates his perception of direction in space from both vertical and horizontal positions.	• Have the children lie on the floor. Then ask them to move a specific limb in a specific direction (e.g., "Move your right arm to the right and back" or "Move the same arm up and down.") This should be done to a specific count, the tempo of which will depend upon the motor involvement of the children. Again, it may be necessary to help certain children to manipulate their limbs. If possible, have the children aid each other. Improvised music is best, as the tempo of the music may be easily altered. Work for a comfortable group tempo.	Piano

Objective	Learning Experience	Resource
The student demonstrates his ability to co-ordinate motor skills and visual perception.	• With the children sitting or standing in a circle, introduce singing games to reinforce directionality. • Improvise a "puppet" game with the children by tying aural, imaginary strings to specific body parts. Ask the children to move only the "tied" parts. The body parts chosen will depend upon the ambulatory ability of the children.	"Let's Dance," from <i>Learning Basic Skills Through Music II</i> (Educational Activities Record No. AR-522) Appropriate singing games such as "Hokey Pokey" "Flappy and Floppy," from <i>Dance-a-Story</i> (Ginn and Company) or improvised piano music. The piano is best because it allows for tempo flexibility and extra story parts the children may create. Improvised piano music or appropriate recordings
	• Have the children sit on the floor, facing you in an "Indian" position, if possible. If not, any sitting position in which the children can maintain balance will do. Then <i>slowly</i> move your upper limbs, trunk, head, etc., and have the children copy your motions in mirror fashion. The movement should be done to a clear count of four. Ambulatory children may continue this activity in a standing position. • Have the children choose partners and sit face to face. Ask each pair of partners to decide who will lead and who will mirror the motions. A slow definite count of four should be used. Later, reverse the roles. • Have the children sit in a large circle, with a lot of individual room. Ask one child to begin a slow, smooth motion and the others to imitate his movements. When the first child has finished, have him gesture to the next to continue with another motion. Repeat the procedure until everyone in the circle has been both leader and follower. Work for a continuity of smooth, flowing movements.	Same as above Improvised piano music or appropriate recordings of flowing, nonpercussive music
The student demonstrates his ability to retain and imitate a sequence of motions.	• With the children facing you in a sitting position, introduce simple finger play songs or stories. As soon as possible, let the children lead the exercise, thus freeing you to help specific children.	Appropriate finger play songs such as "Thumbkin" or "Eensy Weensy Spider" Improvised stories such as "Lion Hunt"

Objective	Learning Experience	Resource
The student demonstrates visual and auditory memory through motor experiences.	• Have individual children present specific movements to a count of four. The class might organize these movements into a specific form or sequence (e.g., ABA or ABACA) which the group might do together, either in a circle formation or with a chosen leader. • Have the children organize 2-4 movements into specific forms or sequences, and then do a sequence together until every member of the class is comfortable with it. Then divide the children into two groups and have them do the sequence in canon form, possibly with two leaders. For example, they might: - Clap four beats, - Use four beats to make a circle with their arms over their heads, and - Alternate movements between the two groups in canon form.	Piano improvisation or appropriate recorded music to accompany the movement for
The student demonstrates his creative ability and visual memory.	• Have the children discuss the ways in which animals move, comparing and contrasting their movements with those of human beings. Machines can also be used for this purpose. Then have the children choose particular animals or machines and imitate their movements. • Have the children listen to poems, songs, or stories which involve moving things like leaves or trees or rain, and then dramatize them in movement. Encourage them to create their own poems, songs, and stories, and then dramatize them in movement.	Improvised music or musical stories such as "Noah's Ark," from <i>Dance-a-Story</i> (Ginn and Company) Ferris and Robbins' <i>Educational Rhythms</i> (Association Press)

Conference Evaluation

EVALUATION FORM

1. Please check the appropriate box for each session you attended.

Session I

	Of Great Value	Of Average Value	Of Little Value
VISUALLY IMPAIRED	—	—	—
MENTALLY RETARDED	—	—	—
EMOTIONALLY HANDICAPPED	—	—	—

Are the instructional units easily understandable and implementable by a music teacher or special education teacher?

Unit I Yes_ No_

Unit II Yes_ No_

Unit III Yes_ No_

Comments: _____

Session II

EMOTIONALLY HANDICAPPED	—	—	—
HEARING IMPAIRED	—	—	—
MENTALLY RETARDED	—	—	—

Are the instructional units easily understandable and implementable by a music teacher or special education teacher?

Unit I Yes_ No_

Unit II Yes_ No_

Unit III Yes_ No_

Comments: _____

Session III — "How-To-Sessions"

Did you find the small group instructional unit planning sessions of any value?

Yes_ No_

Comments: _____

Session IV
(Musical Program and Demonstration)

Comments: _____

Session V

	Of Great Value	Of Average Value	Of Little Value
VISUALLY IMPAIRED	—	—	—
MENTALLY RETARDED	—	—	—
HEARING IMPAIRED			

Are the instructional units easily understandable and implementable by a music teacher or special education teacher?

Unit I Yes_ No_

Unit II Yes_ No_

Unit III Yes_ No_

Comments: _____

Session VI

SEVERELY MULTIPLE HANDICAPPED	—	—	—
EMOTIONALLY DISTURBED	—	—	—
COMMUNICATION DISORDERS	—	—	—

Are the instructional units easily understandable and implementable by a music teacher or special education teacher?

Unit I Yes_ No_

Unit II Yes_ No_

Unit III Yes_ No_

Comments: _____

2. Identify the most helpful aspect of the conference.

3. Identify suggestions to improve further conferences of this nature.

4. Additional comments concerning conference length, program format, strengths, weaknesses, etc.

EVALUATION REPORT

General Comments (Quotes)

- Demonstrations and discussions for Special Education (Trainable) were outstanding and applicable for many classes.
- It was inspiring, too, to see so many people interested in learning and improving their work in this vitally important field.
- I was overwhelmed with what all the sessions offered.
- The fact that this type of child if motivated in the right way along with music can learn and want to learn.
- It introduced new methods of teaching and inspired special and regular children to learn and advance.
- Renewed dedication with encouragement to keep trying.
- This was a marvelous means of communications between classroom teachers, music teachers, and resource persons.
- It was a privilege to attend this workshop.
- Some choices were most difficult to make. Don't have so many terrific sessions at one time.
- Excellent conference in total; a firm commendation.
- Very well planned and organized.
- Excellent consultants and resource materials.
- Make this an ANNUAL event.
- We really need conferences like this one. It is the best one I've attended.
- When is the next conference?
- Many thanks for this opportunity. Let's have more!!
- The units are a superb idea.
- Greatly enjoyed the whole experience. Perfect for our needs.
- There was considerable sharing in our group. It was very helpful.
- This was one of the best run nitty-gritty inspiring conferences I have attended in the past 19 years. Congratulations — it was great!
- It was inservice to music teachers, who have nothing in professional preparation for this type of instruction.
- Extremely well-planned and thought out, with excellent clinicians and expert teachers.
- The conference was not long enough for one to take advantage of the many worthwhile sessions and consultants available.
- This was the best conference I've yet attended.
- This conference was tremendously valuable to me. I've even decided to change my field to music in special education!

Specific Responses (Tabulated)

Session I

VISUALLY IMPAIRED — Kenneth Medema

Presentation

Of Great Value — 6
Of Average Value — 1
Of Little Value — 0

Instructional Units

I Yes — 3 No — 0
II Yes — 3 No — 0
III Yes — 3 No — 0

MENTALLY RETARDED — Herbert and Gail Levin

Presentation

Of Great Value — 40
Of Average Value — 18
Of Little Value — 2

Instructional Units

I Yes — 35 No — 0
II Yes — 42 No — 0
III Yes — 30 No — 0

EMOTIONALLY HANDICAPPED — Mrs. Elizabeth Polk

Presentation

Of Great Value — 46
Of Average Value — 4
Of Little Value — 0

Instructional Units

I Yes — 43 No — 0
II Yes — 41 No — 0
III Yes — 42 No — 1

Session II

EMOTIONALLY HANDICAPPED — Mrs. Grace Nash

Presentation

Of Great Value — 24
Of Average Value — 10
Of Little Value — 5

Instructional Units

I Yes — 25 No — 0
II Yes — 20 No — 1
III Yes — 19 No — 1

HEARING IMPAIRED — Sister Rose Marie Brick

Presentation

Of Great Value — 7
Of Average Value — 4
Of Little Value — 1

Instructional Units

I Yes — 5 No — 0
II Yes — 6 No — 0
III Yes — 4 No — 1

MENTALLY RETARDED — Richard Weber

Presentation

Of Great Value — 17
Of Average Value — 19
Of Little Value — 16

Instructional Units

I Yes — 21 No — 3
II Yes — 10 No — 3
III Yes — 15 No — 5

Session III

Participant reaction to small group "How-To-Sessions" — an exchange of ideas and assistance in the development of instructional units, led by conference consultants.

Favorable reaction — 53
Unfavorable reaction — 14

Note: Reaction was dependent upon the ability of each group leader to involve the participants in discussion.

Session IV

(Musical Program and Demonstration)

Selected Comments

Note: No negative comments were expressed.

- The demonstration was heartwarming and extremely motivating. To me, the most valuable aspect of the program.
- It makes one realize how much capacity these children have in spite of their blindness or deafness.
- The concert was inspiring. The people who work with this type of child are to be congratulated.
- The children were magnificent. These teachers are definitely the unsung heroes and heroines of music and special education.

Session V

VISUALLY IMPAIRED — Mrs. Muriel Mooney

Presentation

Of Great Value — 7
Of Average Value — 1
Of Little Value — 0

Instructional Units

I Yes — 4 No — 0
II Yes — 3 No — 0
III Yes — 1 No — 0

MENTALLY RETARDED — Mrs. Alleen Fraser

Presentation

Of Great Value — 45
Of Average Value — 19
Of Little Value — 6

Instructional Units

I Yes — 55 No — 0
II Yes — 50 No — 0
III Yes — 46 No — 0

HEARING IMPAIRED — Mrs. Blanche Baldwin

Presentation

Of Great Value — 13
Of Average Value — 4
Of Little Value — 0

Instructional Units

I Yes — 9 No — 0
II Yes — 6 No — 0
III Yes — 9 No — 0

Session VI

SEVERELY MULTIPLE HANDICAPPED — Carol Matteson

Presentation

Of Great Value — 5
Of Average Value — 1
Of Little Value — 2

Instructional Units

I Yes — 5 No — 0
II Yes — 5 No — 0
III Yes — 5 No — 0

EMOTIONALLY DISTURBED AND BRAIN INJURED — Ruth Christiansen

Presentation

Of Great Value — 65
Of Average Value — 6
Of Little Value — 0

Instructional Units

I Yes — 42 No — 2
II Yes — 41 No — 1
III Yes — 33 No — 0

COMMUNICATION DISORDERS — Mrs. Theoda Vera Moretti

Presentation

Of Great Value — 16
Of Average Value — 2
Of Little Value — 0

Instructional Units

I Yes — 12 No — 1
II Yes — 6 No — 0
III Yes — 8 No — 0

A Synthesis of the Most Helpful Aspects of the Conference

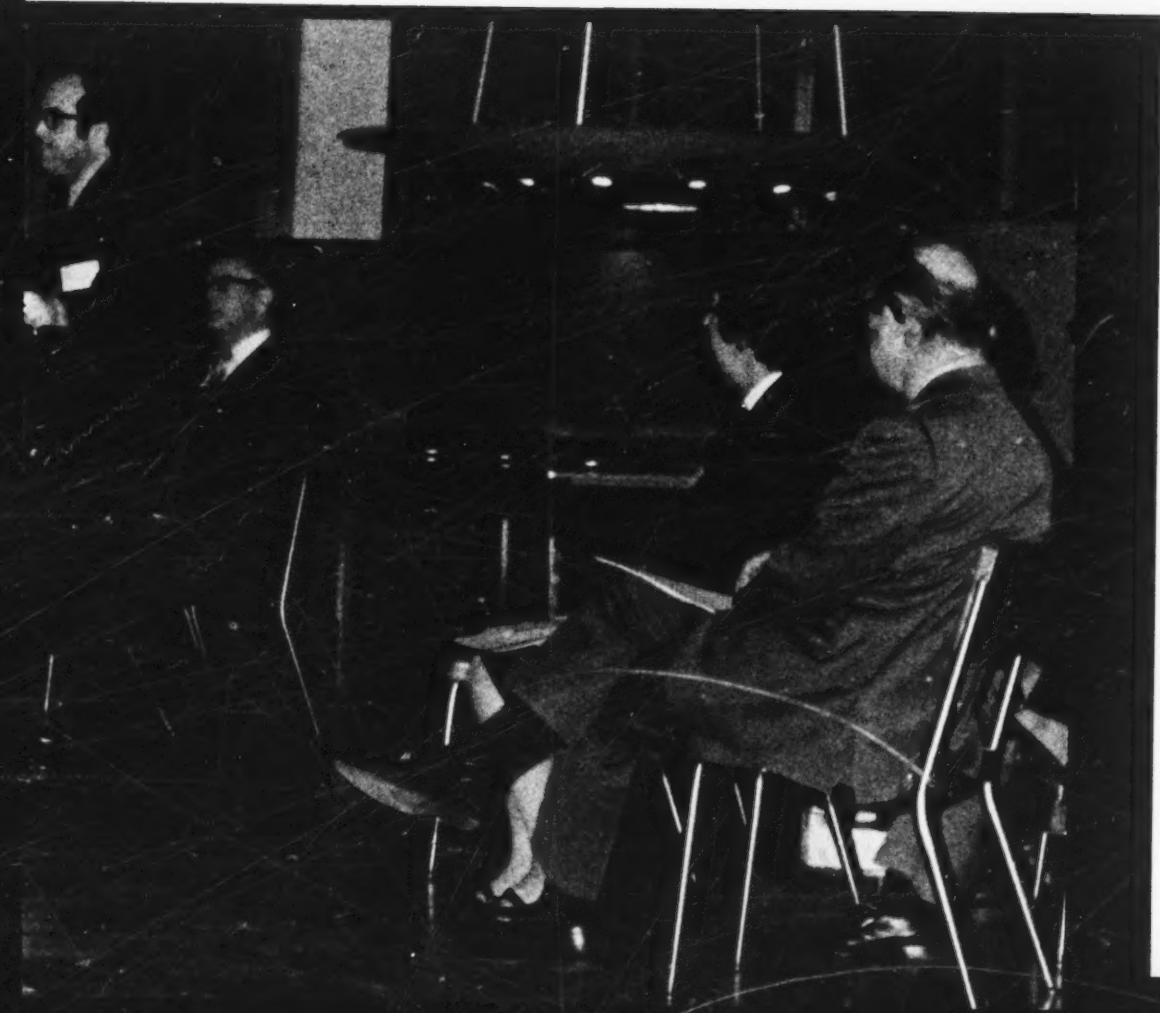
- Printed instructional units with specific resources and their implementation by consultants
- Variety of handicapped areas represented
- Exchange of ideas with professional colleagues
- Demonstrations, rather than lecture-type format
- Stimulation of creative thinking
- Dissemination of information regarding the new MUSIC RETRIEVAL SYSTEM
- "How-To-Sessions" — these are most valuable of all
- Film sessions extremely valuable
- Materials adaptable to various types of handicapped classes
- Introducing the special education teacher to music resource materials

Suggestions To Improve Further Conferences

- Schedule more small discussion groups
- Replace keynote address with demonstrations
- Hold a longer conference
- Expand the exhibits to include catalogs, curriculum guides, movies, etc.
- Make conferences of this type an annual event
- Include intermediate and advanced students in the demonstrations

- Schedule films other than during regular conference sessions
- Repeat conference sessions so as to eliminate the need to choose
- Distribute a directory of participants (including job description)
- Provide informal opportunities to meet other conference participants
- Hold area conferences to provide greater dissemination
- Include more special education teachers as consultants
- Schedule more demonstration groups
- Videotape conference sessions for subsequent distribution





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